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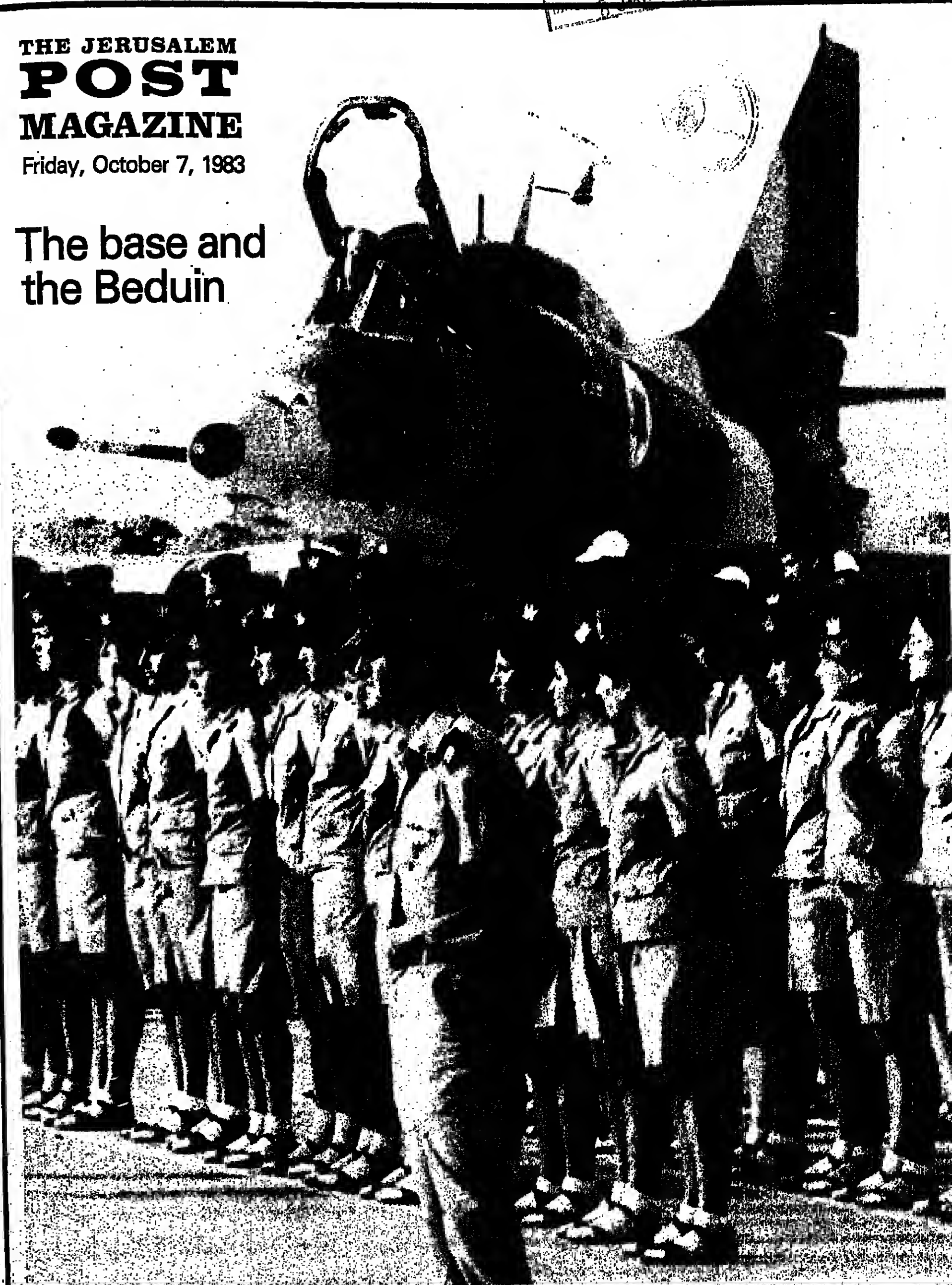
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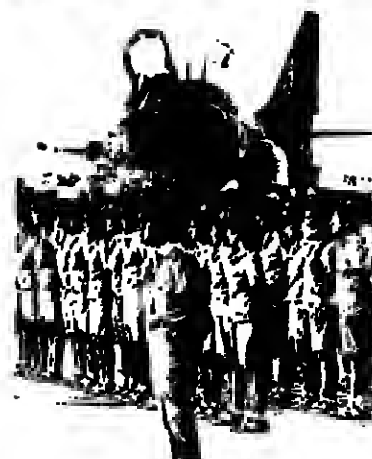
THE JERUSALEM POST MAGAZINE

Friday, October 7, 1983

The base and the Beduin



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Cover photograph, taken at the dedication of the Negev airbase at Tel Mithata this week, is by Gil Hadani.

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The evacuation from Tel Malhata, to make room for the Nevatim airbase, was clearly a trauma for 6,000 Beduin. The Jerusalem Post's LIORA MORIEL this week got some details on the transition.

FROM TENT TO TOWN

FOR MOST ISRAELIS, the evacuation and resettlement of the Beduin of Tel Malhata to allow the construction of the Nevatim airbase that became operational this week, was an essential, if unfortunate outcome of the Camp David Accords that required Israel to pull back from the vast Sinai peninsula. For the Association of Civil Rights in Israel (ACRI) it was a racist act, disguising the government's real intention to "Judaize the Negev" and take as much of the Beduin's land away from them for as little as possible.

When the accords were signed in 1978, it was agreed that the U.S. would help compensate Israel for its loss of military areas in Sinai by funding three new air bases in the Negev. Two — Uvda and Ramon — were to be constructed by the Americans themselves. The third was to be built by the Israelis as a "blue and white" project.

While the bases built by the Americans were in unpopulated areas of the southern Negev, the site of what was to become Nevatim was a windswept valley inhabited by several hundred Beduin families. To enable it to be built, the Knesset enacted the Requisition of Land in the Negev (Peace Treaty with Egypt) Law, 1980. This allowed the state to appropriate 80,000 dunams of land from 750 families and resettle them in two new towns in the area, Kuselita and Arouar.

There is no denying that the government's policy is to urbanize the Beduin. This has been admitted to me by highly-placed government officials. The idea was not dreamed up by the Likud, but is common to most political parties.

The Beduin themselves are no longer nomadic; for several generations now they have been slowly inching their way into the technological society around them. The Negev is today in the midst of an historical process, the move from tent to town, which seems to be inevitable. While the older generation clings to the more traditional way of life, the children who have gone through the school process seek more "modern" pursuits. Many are in business for themselves. The evacuation from Tel Malhata, which moved 6,000 men, women and children from a sedentary but simple existence to stone cities in three brief years made instant history and was thus a traumatic experience for most of the Beduin involved.

But in general, it is the question of compensation and not the necessity for the measure, that is new an issue.

THE MAN who has been in charge of the evacuation is Dodik Shoshani, head of the Implementation Authority since it was set up three years ago. A member of Kibbutz Lahav in the northern Negev,

he is well aware of the problems, but is bound by the law. Asked in an interview this week whether he felt that the compensation prescribed in the Requisition Law was fair and adequate, he admitted that it was not. But he wanted to be quoted in full, feeling that the issue was not a simple matter of clear-cut right and wrong.

"I think that the compensation and reparations and the building plots that were given for free to the Beduin are proper restitution for the things they left behind, but in the State of Israel a great injustice has been perpetrated. That is the injustice of the kind of solution which occurred in the Rafah and Yamit area, which set distorted standards for compensation. For this reason, it was necessary to compensate the Beduin also at a higher rate — if only because of the way they were evacuated the area, which was quietly and with full co-operation."

At any rate, Shoshani said, whatever the Beduin received, even after adjustments, "this sum is much smaller than the investment in the construction of the airfield and much smaller than what was paid to the Yamit area evacuees, who were only 450 families."

The 750 families of Tel Malhata received 18750 million in direct compensation and grants. The construction of the infrastructures of the two resettlement towns of Kuselita and Arouar cost an additional 18750m. Shoshani estimated that the Implementation Authority will spend another 15000m. on outstanding compensation.

THE BEDUIN are far from happy with the reparations. When Defence Minister Moshe Arens visited the Beduin at Kuselita before proceeding to the Nevatim ceremony, Sheikh Salab Abu-Hamed of the Azbarga tribe took the opportunity to appeal for more consideration for the great sacrifices the Beduin had made in giving up the land they had settled for several decades.

"The families only received a small amount of money," he said. "They received between 18300,000 and 18300,000, while a house costs at least 182m. to build. What must we, who have large families, do? We have given away our lands, and what have we received in return? True, we must give a hand to the security of the nation, but the nation must give us peace of mind, without bank debts."

The defence minister agreed to Abu-Hamed's request that he meet with Beduin representatives to work out equitable solutions.

"What you have given so that the base could be constructed will never be forgotten," he said. "We will continue to help you in your resettlement process. My office will always be open."

IMMEDIATELY after the Nevatim inauguration ceremony on Monday, Shoshani left his job to return to his kibbutz. He has been succeeded by Yehzekeli, himself an evacuee, having lived in Yamit for five-and-a-half years. Does he feel that the Beduin got as good a deal as he did?

"I think they were somewhat deprived, but I explained to them that I have to work within the framework of the law. They knew where I came from."

The Beduin like Shoshani personally, but they feel that he gave too many promises and fulfilled few of them. They are hopeful that Yehzekeli, with his personal experience of evacuation, will only make promises that he can keep.

While it is true that the Beduin did not have running water, electricity, sewage systems and other amenities at Tel Malhata, they were not tent-dwelling nomads either. Most of them lived in shacks and even brick structures and many of the men worked in nearby towns.

Their agriculture was based mainly on climatological factors: wheat and barley were hand-sown and the rains did the rest. But some agriculture remained and, for traditional reasons, the Beduin want that option today as well. The law enacted for their evacuation does not really take this factor into account.

Shoshani insisted in our interview that the option did exist but that "the men, many years ago, moved from agriculture to salaried or other jobs" and that therefore the issue is not crucial.

He explained that the 300 families proved to have held large tracts of land at Tel Malhata were given the option of getting land for agriculture both within and outside the resettlement towns. The key was 20 per cent of the land left behind to be given them in the new area without water, or 5 per cent with drip irrigation.

Twenty dunams of olive trees have already been planted, Shoshani said, as well as tomatoes, cucumbers, eggplants and squash. Agricultural experts are advising the Beduin on what to grow.

Dev Callor of the Beersheba branch of ACRI is not convinced that the Implementation Authority has been acting in good faith and contends that, while not a shot was fired, the evacuation was far from peaceful. He does not mince his words:

"The government is pursuing a racist course, taking from the Beduin all their means of production — land, water, flocks — and concentrating them in towns so as to turn them into cheap labour in the Jewish industries and farms around them. Parallel to the process of eviction, there is a process of Judaizing the Negev by putting up agricultural communities on the Beduin lands."

SHEIKH HALIL ABU-RABIA is not very frightened by this prospect. He believes that the Beduin are not so stupid as to be pawns in such a game. The problems, he said, are more tangible: enough money to complete the construction of the houses and enough goodwill for the government to complete the infrastructures in the towns.

His brother, a university student living in Beersheba, is surprisingly merciful. Aref Abu-Rebba told me that while he lives in town, he does not feel removed from the soil. During his vacations he goes home to help with the farming, with the flocks. He does not want to lose this option.

"Ask yourself why there is no industry in Rahat, a seven-year-old town with a population of 16,000. Come and see how many buses come to Rahat every morning to take workers to the factories in Kiryat Gat. And why does the vocational school in Rahat have no machines? What vocations are the students learning?"

In Kuselita and Arouar there are as yet no schools and clinics, let alone a commercial centre or an industrial park. While there are plans for light-industry workshops, they are a long way from implementation.

Hezi Yehzekeli is aware of the burden now placed squarely on his young shoulders. He knows that he will have to redeem the promissory notes given by Shoshani. He knows that the Beduin's regard for the state depends on his handling of the Implementation Authority. "The Beduin left Tel Malhata on our word and now we have to fulfil our promises."

THE EVACUATION took three years. Many families tried to petition the High Court of Justice despite the fact that the Requisition Law expressly forbade this. Meshe Israel, the lawyer who represented 200 families before the court and is in large part responsible for the postponement of the final evacuation to a more flexible timetable (the final date of evacuation was changed 10 times, until in October 1982, Israel persuaded the state to leave the final date open and deal with the families in a more fluid and realistic way) was at the Abu-Rabia tent this week when Arens arrived for lunch. He was happy.

"I think that on this day it is good to take into consideration the fact that the Beduin are no less happy than the others to see the airfield open. They are responsible for the fact that it was not necessary to evacuate them by force, responsible for the fact that there were no protests or acts of violence, and responsible for the fact that there was no delay in the opening of the base."

"It's important to remember that

the whole evacuation process was very difficult for them but they nevertheless did not resort to violence. Now they need a father, someone to take care of them."

This attitude is shared by all. ACRI wants to be ombudsman. The government's local adviser on Arab affairs wants to be their patron. The Beduin who runs the Beduin section in the Labour Council and the one who works for the Labour Party in the region both want to speak for their brothers. The Implementation Authority wants to be turned into a body that can go on functioning beyond the simple implementation of the law. And, of course, the sheikhs do not want their powers usurped. There is no lack of potential parents. In fact, there may be too many godfathers for this grown-up child.

Shoshani feels that the authority he headed for three years has the most expertise and must supplant all previous agents and agencies.

"We learned the subject [of resettlement] with the Beduin themselves. We sat with them and tried to bridge the gaps. We built towns which are now spread out but will in the future become one mass. This will happen in the course of the speeded-up urbanization and there is already a tendency among the Beduin in the periphery of the Nevatim base to come to an agreement for evacuation and compensation leading to resettlement in the new towns. That's why I think the Implementation Authority must carry on."

WHILE THREE YEARS ago the Beduin opposed the evacuation to towns vehemently the situation now seems to have calmed down. There is mutual trust — although, as several of the Beduin have said in private, the trust is limited and will not hold for more than a year or two — and a superficial atmosphere of goodwill. The Beduin have seen governments and governors come and go. They are patient by nature, but they want action.

Majed Abu-Rabia, son of the murdered Sheikh Hamed Abu-Rubia, who was the last strong sheikh to whom all the others bowed, speaks softly:

"I think that the evacuation was carried out in a logical way. Nobody was evacuated against his will. For many reasons, they have not yet received all the reparations to which they're entitled. I don't think that the money the Beduin accepted will be enough for any of them to build a house, and they'll suffer for this."

"I think there is bitterness but in the future perhaps things will be better. From what Hezi says, it seems that he is approaching each person individually to work out his needs. Hezi can cut things firmly, he knows the scene — he was an evacuee from Yamit."

Yosif Begun has now been in custody for 11 months, awaiting a third trial. In Moscow, MARTIN GILBERT, discovered that the prisoner's presence is felt far beyond the walls of Vladimir prison.

ENLIGHTENER IN DARKNESS

A JEWISH woman in her late forties sits in a Moscow restaurant. She is nervous and afraid. The man she loves is in prison, awaiting trial. On her wrist she wears a bracelet engraved with the date May 17, 1978 — the date when he was last arrested: his last but one arrest, that is.

The woman is Ina Shlemova. The man she loves is Yosif Begun. On 6 November, 1982 she and Begun were on their way from Leningrad to Moscow. As they were about to board the train, KGB agents stopped them. Begun was taken into police custody and questioned without a break for 22 hours.

Begun had with him, at the station, a number of books, some on Jewish history, others on the Hebrew language. This was the "evidence" with which he had been caught, as it were, red-handed. Of course, he had made no effort to conceal them.

Begun was taken from police custody to Vladimir prison, 160 km. east of Moscow. Distraught, Ina Shlemova demanded to know his "crime", or the charge against him. She was given no answer. Begun has remained in prison since then. For 11 months he has been held without trial. Ina has repeatedly been refused permission to see him.

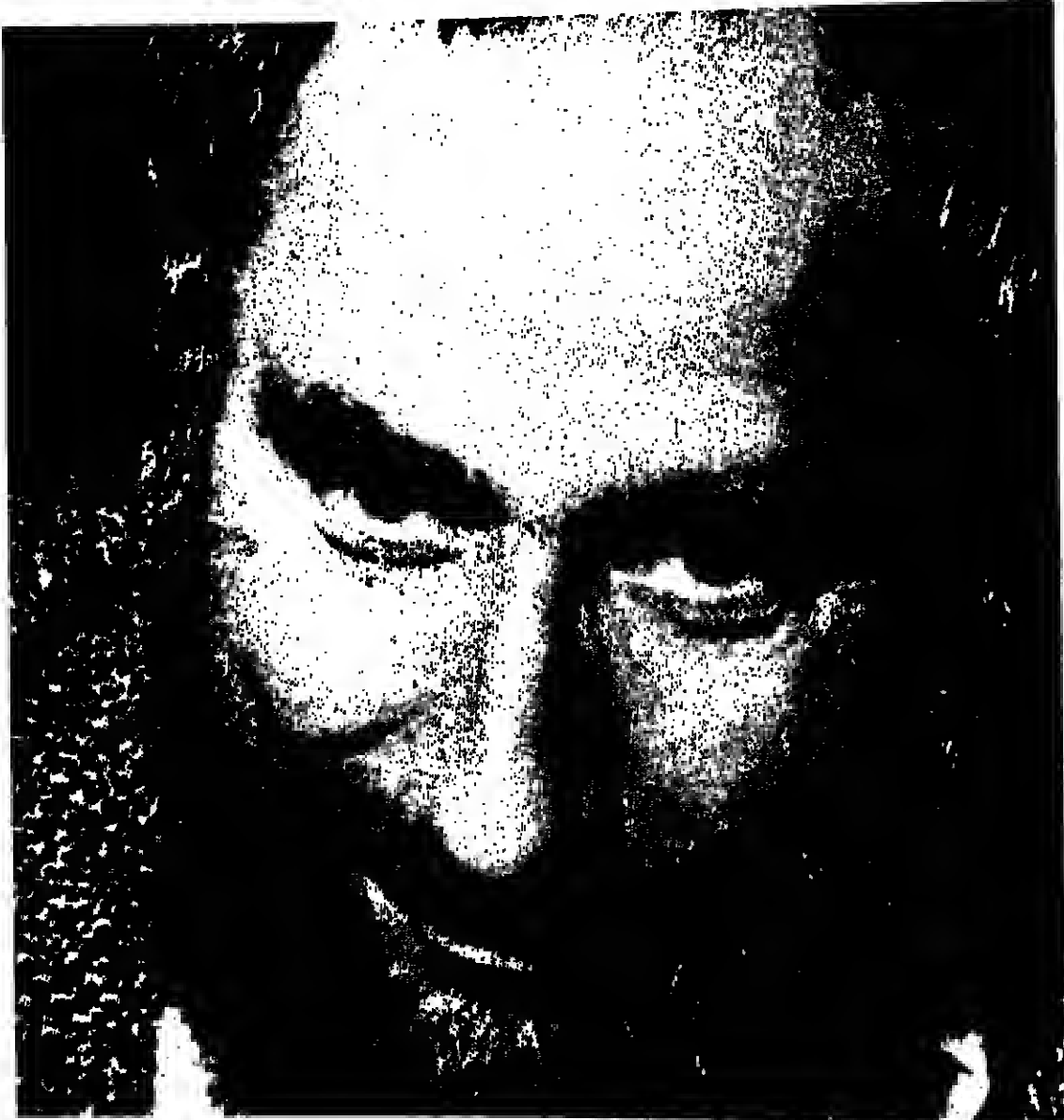
SITTING WITH Ina Shlemova in that Moscow restaurant, I learn something of the man who has already been imprisoned twice, and twice sent thousands of miles to Siberian exile. He had first applied for an exit visa to Israel in 1971, at the age of 38. It was the beginning of the era of mass emigration, brought so abruptly to an end eight years later. Begun had high hopes of an exit visa.

In common with the majority of Soviet Jews who had the courage to apply to leave, Begun at once lost his job — he was an engineer — and was dismissed from the Moscow Engineering Institute where he was doing post-doctoral research. His application to leave was rejected. He became a refusenik.

Yosif Begun was not a man "to sit down like a mouse," as one of his Leningrad friends later told me. He joined a group of fellow refuseniks who petitioned the Soviet authorities for permission to teach Hebrew. Only by spreading knowledge of Hebrew, they believed, could Soviet Jews be motivated to go to Israel. With the teaching of Jewish history, culture and religion.

Permission to teach Hebrew officially was refused. Begun taught privately. "He is an enlightener by nature," Ina Shlemova tells me with pride, as the restaurant loudspeaker blares out pop music. "Many people love him, whom he teaches."

IN JANUARY 1977, Begun had been one of four Soviet Jews singled out for personal abuse in the widely-



shown Soviet television film, *Traders of Souls*. In this film, those Jews who were active in the aliyah movement were described as "betraying their true homeland," the Soviet Union, in favour of a state — Israel — which had "only one goal, aggression." Here, the viewers were shown smoke and ashes, bombing and devastation. The main consequence of this aggression, they were told, was the murder of children. Here, they were shown the disfigured bodies of murdered children.

Begun and his three friends were then described as meeting American congressmen in "secret places" and pursuing in secret "anti-Soviet activity." Constantly, they met with "Zionist agents," the film alleged.

In an open letter of protest, Begun denounced the "anti-Jewish essence" of the film. He also applied for permission to sue the television company, but permission was refused. Despite the public attack, he continued to teach Hebrew. Repeatedly, he asked for permission to register as a Hebrew teacher. Permission was refused.

On March 3, 1977, he was arrested, charged with leading "a parasitic way of life," and brought

to trial. "Had the Hebrew language been treated like any other language," he told the court, "I would have been registered as a teacher of Hebrew and I would not have been in court today."

BEGUN was sentenced to two years' exile in Siberia. On his release, he returned to Moscow. There, the housing authorities refused him permission to reside in the capital. He tried to continue his Hebrew teaching, but scarcely 10 weeks after his release from Siberia, he was arrested again. It was May 17, 1978, the date Ina Shlemova has engraved on her bracelet.

Begun was again put on trial. This time he was sentenced to three years' Siberian exile. On his release two years ago, he was again refused permission to live in Moscow. Instead, he was forced to live in a small town more than 80 km. from his pupils. Unlike almost all released "Prisoners of Zion" up to that time, he was not allowed to leave for Israel once he had completed his sentence. Instead, like his friends and fellow refuseniks Vladimir Slepak and Ida Nudel, he was refused a visa yet again.

Two years ago, the authorities

gave an exit visa to Begun's divorced second wife, Ala Drugova, who had campaigned tenaciously on his behalf. She came to Israel, together with Boris, her son by a previous marriage, whom Begun had adopted. Begun remained in the Soviet Union. His request to marry Ina Shlemova was refused.

IT WAS in Ina's small Moscow apartment — near the vast Kosmos Hotel to which so many thousands of foreign tourists are sent — that Begun was able, when he came to Moscow, to meet with friends and pupils. It was to this apartment, therefore, that the KGB now directed its energies. On October 20, 1982, a five-hour search of the apartment led to the seizure of Hebrew language teaching cassettes, Hebrew song cassettes, a tape recorder, a radio and a typewriter. Also seized were 112 books and pamphlets on Jewish themes, including Begun's own collection of material on Jewish history, *Our Heritage*.

After the raid, Ina Shlemova was asked to accompany the investigators to the police station. She refused to do so. It was illegal under Soviet law, she pointed out, for a person to be questioned in the hours

of darkness. The investigators denied that she sign a statement "admitting" that all the confiscated items belonged to Begun. She refused.

Ina's troubles that evening were not over. She was taken, protesting, to the police station. The confiscated materials, she was told, were being considered as anti-Soviet. "Not at all," she replied. "They are all quite obviously connected with Jewish culture."

After a further five hours' questioning, Ina was released. Her ordeal had lasted 10 hours in all. It was not a day she would ever forget.

BEGUN'S FRIENDS invited the couple for a short holiday in Leningrad. There, Begun met some of the Hebrew teachers whose work he himself had inspired. He also met (as I was to do) the 44-year-old Evgeni Lein, who had just been allowed back to Leningrad after a year in Siberia, serving a sentence of "work for the national economy." Lein, also a refusenik, had likewise been refused permission to emigrate to Israel on the completion of his sentence.

Lein and Begun walked together in the streets of Leningrad, stopping only for the occasional glass of tea. Now, Lein told me, each time he drinks tea he remembers that Begun is unable to do so any more: "I had only warm water in prison, instead of tea."

Lein also remembers how Begun had sensed that he would be arrested. "He spoke about it," said Lein, "calmly, and with self-respect."

Begun and Ina had their last brief holiday together. Then, at the railway station on the way back to Moscow, he was arrested. It was November 6, 1982. Since that day he has remained in prison. But he has not yet been brought to trial.

FROM THE DAY of Begun's arrest, Ina has been tireless in fighting for him. Despite the constant surveillance of her apartment, and the obviously serious nature of the impending charges against him, she has refused to be silent. Twice she has written on Begun's behalf to the Procurators of the Prison Region, and of the Russian Republic.

"It would be a natural and humanitarian act," she wrote at the end of her second letter, on February 16, 1983, "if, instead of organizing a legal process against him, you would permit Yosif Begun and his family to emigrate to Israel."

On March 1, 1983, refuseniks in Moscow and Leningrad went on a one-day hunger strike on Begun's behalf. I myself was in Moscow that day, and heard many Jews — some of them, like Begun, refuseniks for more than 10 years — speak of his kindness, his love of learning, his abilities as a teacher of Hebrew, his deep knowledge of Jewish history, his charm and his courage. He

would not give up. He would not allow himself to be crushed. He would not abandon his right to teach.

Two days later, sitting in that Moscow restaurant with Ina Shlemova, I learned of how she herself had been warned by the authorities: "No more noise from abroad."

For Begun's many friends, there was no clearer sign than this warning that "noise from abroad" was an embarrassment to the authorities, and a protection for Begun.

"They thought they would punish Yosif," Ina reflected, "without so many people being concerned. They didn't think so many people would care. They told him, 'Nobody will know about you.'"

INA'S DEVOTION to Begun is total. Cut off from contact with him, threatened that she will even be forced to appear as a witness against him, she speaks of him with affection, and force. "He has committed no crime. He is not a criminal. All he wants is to go to Israel."

We leave the restaurant and return across Moscow to Ina's apartment. There, I sit at Begun's own desk, surrounded by the remnants of his books — those that were not seized in the October raid. I study the list of seized books. There are several basic Jewish history books on this list. My only disappointment is that there are none of mine. I feel almost cheated.

Ina tells me about Begun's grandfather, a rabbi in White Russia, and about his father, who died when Begun was a little boy. Most of his other relatives perished in the

Holocaust. Borukh, his son by his first marriage, also awaits an exit visa. "Borukh is a brave boy," Ina comments, "and he loves his father. But he is only a boy."

I see a photograph of Begun and his son on holiday together. "Take it," says Ina. Begun's face is wreathed in smiles.

Unfortunately, this photograph was confiscated at Moscow airport. I demanded its return but in vain. It

and more subjects," Ina told me. "Yosif only allows himself five hours a night for sleeping. He is hungry for many subjects."

Ina is allowed to go by train to Vladimir once a month, to hand over to the prison authorities the statutory five-kilogram monthly parcel. When she included in the parcel two books he had requested, they were taken out and returned to her. The books were a Russian-

before Begun's 51st birthday. While at Vladimir, Ina was shown a note that Begun had written for her. But she was only allowed to read a single line of it, in which he authorized her to engage a lawyer on his behalf. The rest of the letter was deliberately covered over by the officials present.

A trial date was set: July 25. Three weeks earlier, Ina once more took the train to Vladimir. There, she was told that Begun would not be allowed either to receive his monthly parcel, or to buy food from the prison canteen. The reason, a punishment because he had "broken the regulations" while doing exercises during his daily walk. During the walk, in the sweltering heat of a July day, he had taken off his shirt. It was this which was forbidden.

July 25 passed, and there was no trial. Protests in defence of Begun had been considerable, and vocal: in the United States, where 98 out of the 101 members of the Senate signed a petition on his behalf; in Britain, where the House of Commons All-Party Committee for Soviet Jewry gave him its annual award; and in Israel, where the Knesset protested against his imprisonment.

WE STILL do not know when Begun's trial will start, or what form it will take. When it does open, Begun will argue that the teaching of Jewish culture is as legal as the teaching of any national culture inside the Soviet Union. He will assert that, of all the Soviet nationalities enjoying cultural rights by law, only the Jews (who are described by the

nationality "Jew" in their internal passports) are denied these rights in practice.

Begun will cite, and seek to call as witnesses, two non-Jewish writers, both members of Soviet national minorities, who have, in official and highly-praised books, expounded the cultural rights of their respective nationalities.

The two languages involved are obscure ones — the Avarian language of the Caucasian region Dagestan, and the Chukchi language of the Soviet far north. Begun will assert that Hebrew, the Jewish national language (revived in the 19th century by the Russian-born Jew Eliezer Ben-Yehuda) is no less real as a language, and no less an important part of the Jewish nationality, than Avarian is for the Avarians, or Chukchi for the Chukchis.

Begun has prepared his defence. Since that early evening when I last said goodbye to Ina Shlemova at the door of her Moscow apartment, I am tormented by the question, "Have we, Begun's people, done enough?"

Should we not be doing more to protest to the Soviet authorities, to use whatever contacts we have abroad, to make his story known, to keep him "on the agenda" of public consciousness and political (and press) concern? And what about sending Ina herself our letters and telegrams of support? (Rakety Boulevard 11, block 1, apartment 15, Moscow, will find her.)

In Russian, the word "Begun" means "runner." We owe it to him, and to Ina Shlemova, that he does not run alone. □



Prior to his arrest, Begun practises yoga in forest. At left is Ina Shlemova.

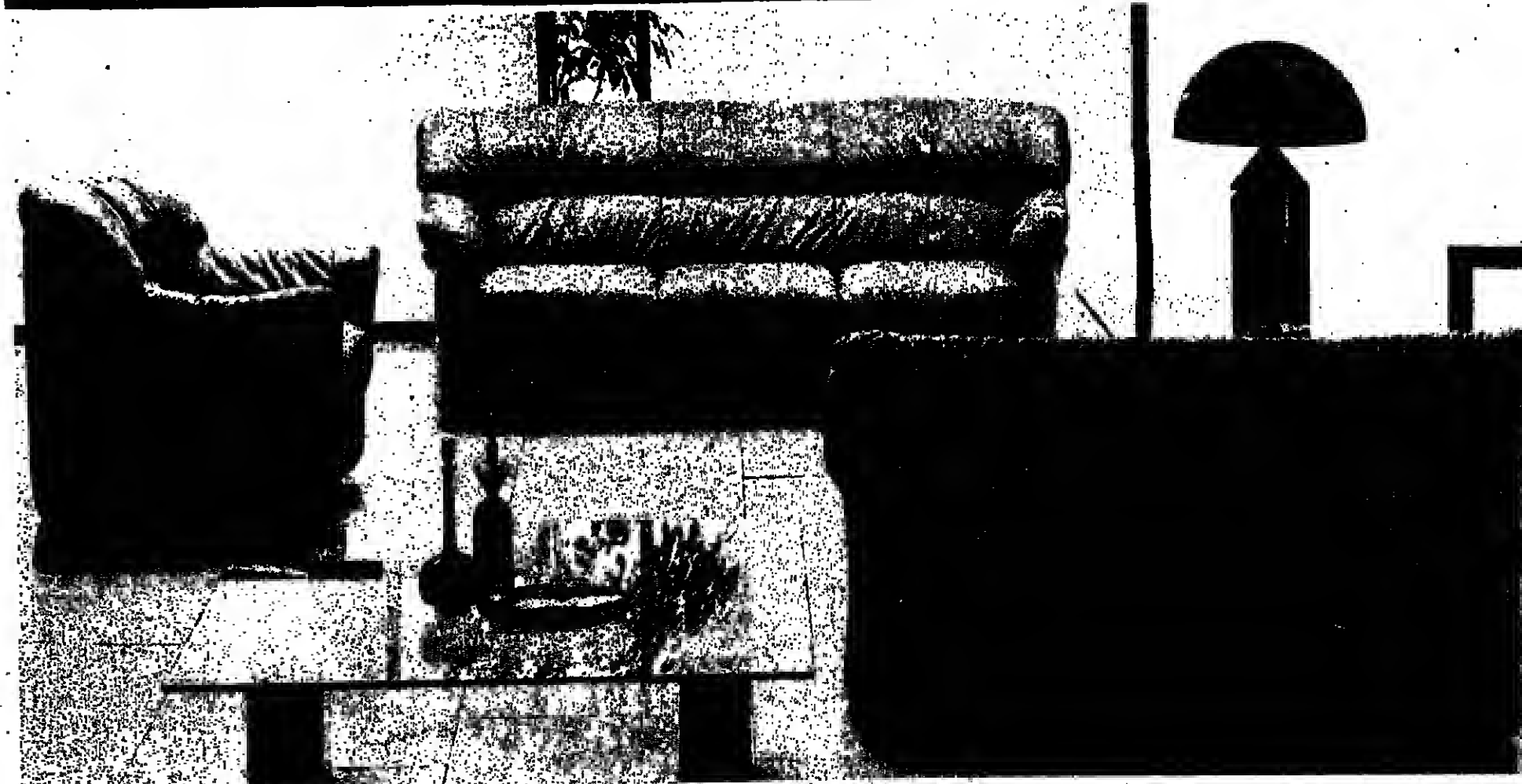
was as if a smiling Yosif Begun must not be seen in the West.

Sitting at Begun's desk, as darkness fell, I was reluctant to leave. The room had an air of expectancy about it, as if Begun himself might walk in at any moment, and resume his studies, or his teaching. The force of his character was in the room: a brooding, but also a vibrant, presence.

IN PRISON, Begun asked for books. "Hurrying to master more

Hebrew dictionary, and a Yiddish textbook, both published in the Soviet Union. Both were "forbidden" books for Yosif Begun.

On April 11, Ina was told by the prison authorities that Begun would "definitely" be tried under Article 70 of the Russian Republic's criminal code. She was terrified. Every Soviet Jew knows the possible sentence under Article 70: seven years in prison, to be followed by five years in exile, for "anti-Soviet activity." It was only three months



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הכרזה מן האסל

THE HIGH-RANKING Socialist Party functionary literally trembled when asked by an American journalist to send a telex to Tel Aviv.

"Please let me contact you somewhere else," he pleaded. "If the Libyans ever find out that this government agency has even remote ties with Israel, they will make our lives very difficult."

The conversation took place less than two weeks ago in the tiny Republic of Malta — five islands, which dot the Mediterranean between Sicily and Libya. It was surprising because the country's 350,000 citizens, who achieved independence within the British Commonwealth in 1964 and full independence 10 years later, like to think of themselves as politically non-aligned. Also, because only 20 years ago relations between the local socialists and Israel were so close that *The Jerusalem Post* was training Maltese journalists.

But Malta has been gradually severing its ties with Israel since 1979, the year socialist Premier Dom Mintoff evicted the British and NATO. Since then, no Israeli ambassador has been accredited to Valletta — the Maltese Foreign Ministry has yet to answer the form letter sent to them by the outgoing ambassador, Dr. Rafael Migdol, routinely requesting agreement on his replacement. The small but gracious two-storey Israeli residence-mission has been occupied by a succession of diplomats holding the rank of chargé d'affaires. And even that position seems to be in danger now as, unlike her counterparts at other embassies, the current chargé d'affaires, Esther Milo, has never been received by the Foreign Ministry or contacted by any member of the ruling Socialist Party.

MANY LOCALS believe that if Mintoff does not close the place down, it is only because Israel's presence serves to remind Muammar Gaddafi that he cannot dictate all of Malta's foreign policy. In the past, as a concession to Libya, Malta even aided by the Arab League boycott of "Zionist" films and actors.

For the past few years, in order to ensure a steady supply of cash from Tripoli and oil from Baghdad, and also to qualify for a protective tariff in the oiling from the Arab League, the Maltese government has ordered that the entire nation boycott Israel commercially. Failure to comply brings a large fine and possibly also a jail sentence.

Malta recently walked out of the Geneva UN Conference on Palestine to protest against the inclusion of a local company on the Arab League blacklist. The delegation's dramatic stance was not taken to demand the company's right to trade with whomsoever they pleased, but to underline the fact that the company could not possibly be trading with Israel.

Few Maltese find disconcerting the fact that they do not have the right to decide for themselves with whom they do business. But then, the government has made many decisions in recent years that raise questions about the nature of democracy in Malta. University students, for instance, may no longer major in liberal arts, only in medicine or engineering. And every six months their studies are interrupted by a six-month obligatory stint of work for the government.

Many things are never told to the public. Despite universal concern over growing unemployment and a drastic drop in tourism, Maltese have yet to be officially informed

Maltese currents

A commercial boycott of Israel is one sign of the way Malta has drifted under Dom Mintoff. Visiting the island republic, PEARL MILLER discovered how far East the country has moved.



that Tunisia's Carthage Films two months ago hired the local shipyard to build a \$5m. galleon for Roman Polanski's upcoming feature *Pirates*. Or that there are currently two multi-million dollar movies being made at the island's studio.

"Mintoff will tell the people when he thinks the time is right," said a labour leader.

A COMMON complaint on the island is that, thanks to the government's new paternalistic approach, it is now possible to purchase only one type of cheese. Like an Eastern bloc country, Malta has apparently decided that, in order to keep prices down, all cheese, along with a growing list of other commodities, will be imported in bulk by a single designated merchant (who of course belongs in the party).

"We are a young country," explained a government official. "We have to be realistic and avoid accumulating a large foreign currency deficit. If we let everyone import at will, we will soon be bankrupt. Besides, we are socialists, not capitalists. In Malta we don't permit private enterprise to rule the government."

The official explained that, in keeping with this policy, Malta has also declared a boycott on Japanese products. "Why should we buy Sony from them, when they don't even send us tourists?" he asked arrogantly, convinced like many Maltese that the strategic importance of the island carries enough political clout to bring about a ruversio in an unfavourable balance of payments situation. The same attitude allowed the Maltese to "hijack" the recent Madrid parley on

Mediterranean security for three days.

Not that a Maltese can purchase a colour television set manufactured by a European company such as Grundig.

Unlike Mercedes sedans and Jaguars, colour TV was long ago classified as a luxury item in Malta and therefore banned. Tens of thousands of sets were imported illegally, however — smuggled in by locals to watch colour transmissions from nearby Sicily.

The ban was finally lifted just prior to the recent round of elections. But television sets still have to be bought from a local assembly plant established by the government. Typically, only 30,000 sets were put on the market, nowhere near the number needed to meet the demand from the country's 80,000-90,000 households.

THE GOVERNMENT has also consistently refused to devalue the Maltese pound. Because of its current artificial rate of exchange, hotels like the Hilton have to charge tourists approximately \$135 a night for a single room. Predictably, the English and the Italians, who used to flock to the island every summer, this year opted for cheaper vacations, leaving the resort infrastructure practically deserted.

"It's becoming a bit like Eastern Europe here," said a pro-Nationalist Party Maltese. "We can feel the influence of the Russians."

ON MY first trip to Malta, three years ago, locals who wanted to illustrate the country's pro-Western orientation always pointed out that the Soviets had never been permitted to open more than a friendship circle

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

TRIO SONATAS — Works by Bach, Telemann, Martinon, Iben and Doppler. (Tzavta, tomorrow at 11.11 a.m.)

CHURCH CONCERT — Directed by Eli Freud, organ; with Gershon Broun, cello; Eytan Bezalet, trombone. Works by Bach, Handel, Vivaldi and Eric Larsson. (Finnish Church, 25 Shvuel Israel, tomorrow)

ORGAN AND TRUMPET CONCERT — Gen Augst, organ; David Tasa, trumpet. Works by Frobenius, Vivaldi, Bach, Oupré and Eben. IMI, Zion, Dormition Abbey, tomorrow

VOCAL RECITAL — Yaron Windmiller, baritone; Klaus Braun, piano. Works by Spanish composers, Brahms and Schumann. (YMCA, Sunday)

CHOIR CONCERT — Rheinischer Kinder- und Jugendchor, Bonn. Works by Purcell, Vivaldi, Mendelssohn, Brahms and others. (IMI, Zion, Dormition Abbey, Monday)

Tel Aviv area

ISRAELI SATURDAY MORNING CONCERT — The Israel Philharmonic Quartet play works by Bach, Telemann, Mozart and others. (Tzavta, tomorrow at 11.30 a.m.)

ISRAELI PHILHARMONIC ORCHESTRA — Conducted by Zubin Mehta. Soloist: Alfred Brendel, piano. Programme: Schumann: Manfred Overture; Schoenberg: Piano Concerto; Mozart: Piano Concerto K.466; Tchaikovsky: Francesca da Rimini. (Mann Auditorium, tomorrow)

Haifa

THE HAIFA SYMPHONY ORCHESTRA — Conducted by Urs Schneider. Programme: Haydn's Creation. (Kiryat Haim, Beit Nagler, tomorrow; Haifa Auditorium, Sunday and Monday)

CHURCH CONCERT — with Renate Huebner-Hinderling. (German) baroque recorders; and Eli Freud, organ. Works by Bach, Handel, Telemann, Oriz and Van Eyk. (Stella Maria Church, Tuesday at 7.30 p.m.)

ISRAELI PHILHARMONIC ORCHESTRA — Conducted by Uri Segal. Soloists: Orlan Yaron, soprano; Thomas Moser, tenor; Benjamin Luvon, baritone; with the Tel Aviv Philharmonic Choir, "Ihud" Choir, The Children's Choir "Pa'amoin" with the Israel Chamber Orchestra conducted by Shalom Roni-Riklis. Programme: Britten's War Requiem. (Haifa Auditorium, Tuesday through Thursday)

Other Towns

CHAMBER CONCERT — Works by Cordell, Zelenka, Haim Alexander, Beethoven and Yohanan Bushni. (Ramsi Hasharon, Yuval, 57 Ushishin, tonight)

OLIETS — Works by Telemann, Stamitz and others. (Ramsi Hasharon, Yuval, tomorrow)

VIOLIN AND PIANO SONATAS — Works by Beethoven and Brahms. (Ramsi Hasharon, Yuval, Monday)

FLUTE AND PIANO RECITAL — Works by Bach, Telemann, Moleton Arnold, Mozart, Chopin and others. (Ramsi Hasharon, Yuval, Wednesday)

THE JERUSALEM SYMPHONY ORCHESTRA — Works by Mahler and Brahms. (Ein Hashofet, Thursday)

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Larmona, tomorrow at 9 p.m.; King David, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English by Jeremy Hymn, Dawn Nadel, Isaac Weinstein, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

GOLDEN GUITAR — Shmuel Aharon plays classical and flamenco pieces tomorrow and Tuesday. Haim Gurli plays classical, jazz and Israeli folk pieces on Thursday. (Zorba the Buddha, 9 Yosef Salomon, at 8 p.m.)

ISRAELI FOLKLORE — Taste of Israel dances. Pa'uvel Taiman folkdancers. International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — Fred Weigal, piano, Eric Heller, bass, Saul Gledstone, trumpet. (American Colony Hotel, Nabul Rd., Thursday at 9 p.m.)

JEWISH AND ARAB FOLKLORE — Tabarin folkdancers, folk singers. Khalifa drummers. (YMCA, Monday at 9 p.m.)

JEWISH FOLK AND ROCK — Concert with the former Diaspora Yehiva Band. (Israel Center, 10 Siraus, tomorrow night)

Jews and Arabs in Jerusalem — Future and perspective. Discussion in Hebrew and English. (Tzavta, Wednesday at 8.30 p.m.)

SINGING TOGETHER WITH GABI BERLIN — (Tzavta, tomorrow at 9.00 p.m.)

Tel Aviv area

THE BEST OF SHALOM ALEICHEM — (Hilton, Thursday at 8.30 p.m.)

BETWEEN OURSELVES — On love, people and Israel. (Tzavta, tomorrow at 9.00 p.m.)

DANNY BEN-ISRAEL — Songs we loved. (Asorite Hotel, poolside, Thursday at 9 p.m.)

GIOR GOV AND YONI RECHTER — Programme of songs. (Tzavta, tonight at 9.30 p.m. and midnight)

GILA ALMAGOR — Programme of songs. (Beit Lezin, Upper Basement, tomorrow at 9.30 p.m.)

MURIT GALRON — Programme of songs. (Tzavta, Wednesday and Thursday at 9.00 p.m.)

TONIGHT SHOW — Presented by Berry Lugard. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

YEHUOT RAVITZ AND DANNY LITAN — Programme of songs. (Tzavta, Monday at 9.00 p.m.)

Other Towns

CAFE CONCERTO — Light classical music by various performers daily. (Sharon Hotel, Herzliya, lobby, today at 4 p.m.-6 p.m.; Tuesday 5 p.m.-7.30 p.m.; all other days 5 p.m.-7 p.m.)

DISCUSSION EVENING — Introduced by Haim Yavin. (Carmel, Mofet, tonight at 9.30 p.m.)

GILA ALMAGOR — Upper Nazareth, tonight at 9.00 p.m.; Ashdod, Mofet, Tuesday at 8.30 p.m.)



Barbara Sukawa, left, plays the terrorist in Margarethe von Trotta's 'Die Bleierne Zeit' (The Leadern Times).

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

BENT — By Martin Sbernman, with Yossi Polak and Oron Tavori. (Jerusalem Theatre, tomorrow through Thursday at 8.30 p.m.)

"TASHMAO" — Written and directed by Shmuel Hasliri. Performed by the Neve Zedek Theatre Group. About a group of people in the bunker in the heart of Samaria, who threaten to blow themselves up if Israel does not vacate Judea and Samaria. (Khan, Tuesday at 8.30 p.m.)

Tel Aviv area

BED-KITCHEN, BED-KITCHEN — Comedy for one actress with Gila Zedek. Playing 3 entirely different women. Written by Doris Fo and Franca Rama. Directed by Ilan Eldad. (Tzavta, Thursday at 8.30 p.m.)

BORDER INCIDENT — Imaginary meeting between Gila Meir and Raymond Tawil. (Tzavta, Tuesday at 8.30 p.m.)

BUNKER — Produced by the Habimah Theatre. (Habimah, Small Hall, Thursday at 8.30 p.m.)

CAVALE ELENITICHIS — Produced by the Habimah Theatre. (Habimah, Large Hall, tomorrow at 6.30 and 9.30 p.m., Sunday and Thursday at 8.30 p.m.)

DESIRE — Produced by the Habimah Theatre. (Habimah, Small Hall, tomorrow through Wednesday at 8.30 p.m.)

GOOD — By C.P. Taylor. Cameri production, directed by Ilan Ronen. (Cameri, tomorrow at 8.30 p.m.)

WALKING TOURS

Jerusalem

Jerusalem through the Ages — Sunday and Tuesday 9.30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi Synagogue, Western Wall.

Sunday at 2 p.m. — Sites of biblical Christian interest.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday at 2 p.m. — The Jewish Quarter and Mt. Zion.

IDENTITY CARO — Directed by Tzadi Tzadot. About the life of Israeli singer Avi Tzedano. (Holon, Rina Cinema, tonight at 9.30 p.m.; Nahmani Hall, Wednesday at 8.30 p.m.; Orlan Hahayal, Thursday at 9.00 p.m.)

THE IDIOT — Detective comedy produced by the Lila Theatre. (Heredia, Ovid, tonight at 9.30 p.m.; Ramle, Helehal Halarbut, Wednesday at 9.00 p.m.)

LATE DIVORCE — by A.B. Yehoshua. Directed by Nola Chilton. A Neve Zedek Yuvul Theatre production. The relationship between members of an Israeli family in the Eighties. (Neve Zedek, tonight at 10.00 p.m., tomorrow at 9.00 p.m.)

MUTINY — Based on the story by Yehoshua Sabul. Directed by Nola Chilton. About the seamen's big 1951 strike for democratic representation. (Beit Lezin, tonight and Monday at 9 p.m.)

PILOTS — Events in the lives of pilots after the occurrence of a dramatic event. Produced by the Neve Zedek Theatre Group. (Neve Zedek, Wednesday at 9.00 p.m.)

THE SUITCASE PACKERS — A light comedy by Menachem Levis. A Cameri Theatre production. (Cameri Theatre, Sunday through Tuesday at 8.30 p.m.)

SWEENEY TODD — Musical drama by the Cameri Theatre. (Cameri, Wednesday and Thursday at 8.30 p.m.)

TROJAN WOMEN — Habimah production. (Habimah Theatre, Monday and Tuesday at 8.30 p.m.)

Other Towns

CAIRO, FEBRUARY 1978 — Play by Yitzhak Ben Neri. (Ein Hashofet, tonight)

CAUCASIAN CHALK CIRCLE — By Brecht. Cameri theatre production. (Kfar Sebe, Wednesday and Thursday at 8.30 p.m.)

DRUMS IN THE NIGHT — By Brecht. Produced by the Beerecheba Municipal Theatre. Directed by Michu Levinson. About a soldier who returns home to Berlin during W.W.I. (Kibbutz Vitti, Monday at 9.00 p.m.; Kfar Menaahem, Wednesday at 9.00 p.m.; Revivim, Thursday at 9.00 p.m.)

GOOD — (Beerecheba Theatre, Sunday through Tuesday at 8.30 p.m.)

IDENTITY CARD — (Hadern, Not Cinema, Tuesday at 8.30 p.m.)

THE SUITCASE PACKERS — (Haifa Theatre, tomorrow at 8.30 p.m.)

FOR CHILDREN

Jerusalem

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2 p.m.) Plus course for ages 7-14: Learning about, and caring for animals. Tel. 02-514822.

THE KING AND THE MOON — Puppet theatre for ages 5 and above. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

SNOW WHITE AND THE SEVEN DWARFS — For ages 3 and above. (Train Theatre, Liberty Bell Garden, Monday at 4.30 p.m.)

Tel Aviv area

1000 FACES — Children's pantomime. (Beit Lezin, tomorrow at 11.30 a.m.)

JERUSALEM Cinemas CINEMA 1 Buses 10, 19, 24, Tel. 115067 Double feature: 1. "Man With The Ready Lens" 2.30 Blade Runner 4.30 Sat. 8.15 Shoot The Moon 7.15 Sun. 8.15 Double feature: 1. "Man With The Ready Lens" 2.30 Blade Runner 4.30 Mon. 10.10 In Home Ft. Line Femme 7.15 Tue. 10.11 Peeping Toms 6.45 (Candl) 8.30 Wed. 10.12 (Candl) 6 Peeping Toms 9.15 Thur. 10.13 (Candl) 5.10, 8.45	TEL AVIV Cinemas ALLENBY 2nd week  HEAT AND DUST The Great London hit based on the novel by Ruth Praver Jhabvala * JULIE CHRISTIE * GRETA SCACCHI * SHANIL KAPOOR Tonight at 10 Sat. and weekdays 4.30, 7.10, 9.30	CHEN 5 10th week THE MAN FROM SNOWY RIVER Today 10, 12.15 Sat. 4.30, 7.15, 9.30 Weekdays 10.30, 1.30, 4.30, 7.15, 9.30 CINEMA ONE 6th week THE LONG GOOD FRIDAY Tonight 10 Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 DRIVE-IN Tonight 10, Sat. and weekdays 7.30 THE YANKS Sat. and weekdays midnight Sex Film ESTHER Tel. 225610 ADAMA DO LOTACHAO * SHINIA HIRAZA Adults only Tonight 10, Weekdays 4.30, 7.15, 9.30 GAT 5th week MY FAVOURITE YEAR * PETER OTTOLE * JESSICA HARPER * MARK LINN BARKER Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 BETH HATEFUTSOH JEWISH CINEMATHEQUE 7th week Sun., Tue., 5 Mon., Thur. 8.30 TELL ME A RIDDLE TUE. 8.30 THE PAWN BROKER	ORLY 10th week TREASURE OF THE FOUR CROWNS 4.30, 7.15, 9.30 PARIS 5th week TICKET TO HEAVEN Sat. 7.15, 9.30 Weekdays 10, 12, 2, 4, 7.15, 9.30 PEER 2nd week DUET FOR FOUR Screenplay by David Williamson ("Don's Party") * MIKE PRESTON 4.30, 7.15, 9.30 SHAHAF 4th week Tonight 8.45, 10.30, 12.30 Sat. 7.15, 9.30 Weekdays 4.15, 7.15, 9.30 FLASHDANCE Sat. 11 a.m.: E.T. STUDIO 10th week TABLE FOR FIVE Tonight 10: Sat. 7.30 Weekdays 4.30, 7.30 TCHELET Two films for the price of one STAR WARS Sat. 7.15; weekdays 4, 8.15 THE EMPIRE STRIKES BACK Sat. 9.30; weekdays 6, 10.15 TEL AVIV 2nd week Tonight at 10 Sat. 6.45, 9 Weekdays 4.30, 7.15, 9.30  HIGH ROAD TO CHINA * TOM SELLECK * BESS ARMSTRONG A Seven Stars Release TEL AVIV MUSEUM 14th week YOL Winners of "Golden Palm" * Cannes, 1982 Film by Yilmaz Guney Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 TZAVTA 30 the Givrol, Tel. 290156 Sat. and weekdays 9.30 p.m. THE FILM "EIGHTY THREE" ZAFON 5th week ONE FROM THE HEART 4.30, 7.15, 9.30	HAIFA Cinemas AMPHITHEATRE Adventure thriller THE BEASTMASTER Sat. 6.45, 9 Weekdays 4, 6.45, 9 ARMON LAST PLANE OUT Sat. 6.45, 9 Weekdays 4, 6.45, 9 ATZMON 3rd week Israeli Film FAST ONE ON THE WORLD * DORI OEN-ZEEV * MEIR SWISSA * GILA ANKORI * JEFF ALTMAN Sat. 6.45, 9 Weekdays 4, 6.45, 9 CHEN 10th week AN OFFICER AND A GENTLEMAN Sat. 6.45, 9 Weekdays 4, 6.45, 9 GALOR 10, 2, 6 FORT APACHE THE BRONX * PAUL NEWMAN 12, 4, 8 JERICHO MILE * PETER STRAUSS MORIAN 15th week TOOTSIE Sat. 6.45, 9 Weekdays 4, 6.45, 9 ORAH 6th week BLUE THUNDER * ROY SCHEIDER * MALCOLM McDOWELL * CINDY CLARK Sat. 6.30, 9 Weekdays 4, 6.30, 9 ORION 6 nonstop performances Adults only LE LIT ONLY 5th week FRANCES Sat. end weekdays 6, 9 PEER 3rd week FLASHDANCE Sat. 6.45, 9 Weekdays 4, 6.45, 9 RON 3rd week First time in Israel Supervision 3-D TREASURE OF THE FOUR CROWNS Sat. 6.45, 9; Weekdays 4, 6.45, 9 SHAVIT 2nd week DRAUGHTSMAN'S CONTRACT Sat. and weekdays 6.45, 9	RAMAT GAN Cinemas ARMON 10th week BLUE THUNDER Tonight 10 Sat. and weekdays 9.30 Min. 4.30 CONDOR MAN LILY 7th week BREATHLESS Tonight 10 Sat. and weekdays 7.15, 9.30 OASIS 2nd week FRANCES Tonight 10: Sat. and weekdays 6, 9 ORDEA HOW TO DRIVE GIRLS CRAZY 4, 7.15, 9.30 RAMAT GAN 4th week OCTOPUSSY 7, 9.30 HERZLIYA Cinemas DAVID ONE FROM THE HEART 7.15, 9.30 TIFERET 7.15, 9.30 TOOTSIE HOLON Cinemas MIGDAL 9th week  BLUE THUNDER Tonight 10 Sat. and weekdays 7.15, 9.30 Sat. 4.30: CONDOR MAN SAVOY HIGH ROAD TO CHINA Today 11 a.m., 10 p.m. Sat. 7, 9.30 Weekdays 11 a.m., 4.30, 7, 9.30
EDEN 3rd week FAST ONE ON THE WORLD Sat. 7, 9, weekdays 4, 7, 9 EDISON 4th week TREASURE OF THE FOUR CROWNS Sat. 7, 9 Weekdays 4, 7, 9 ISRAEL MUSEUM Sun., Mon., Wed. 11am, 3.30 E.T. Tue. 8.30 LA HOLCE VITA Kfir 4th week FLASHDANCE Sat. 7, 9 Weekdays 4, 7, 9 MITCHELL 6th week BREATHLESS Sat. and weekdays 7, 9 ORGIL NOW AND FOREVER Sat. 7, 9 Weekdays 4, 7, 9 ORION Tel. 222914 He's out there BLUE THUNDER Sat. 6.30, 9 Weekdays 4, 6.30, 9 ORNA Tel. 224733 DUMBHEAD * LOUIS LUK FUNKS Sat. 6.30, 9 Weekdays 4, 6.30, 9 RON 3rd week FINALS Sat. 7, 9, weekdays 4, 7, 9 SEMADAR 4th week MISSING * JACK LAMON * Cissy Spacek Sat. and weekdays 7, 9 SMALL AUDITORIUM BINYENI HA'UNA DODES KA-DEN Sat. and weekdays 7, 9	BEN YEHUDA 3rd week NOW AND FOREVER Tonight 10, 12; Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 BETH HATEFUTSOH JEWISH CINEMATHEQUE 7th week Sun., Tue., 5 Mon., Thur. 8.30 TELL ME A RIDDLE TUE. 8.30 THE PAWN BROKER CHEN CINEMA CENTRE Advance ticket sales only at box office from 10 a.m. CHEN 1 10th week BLUE THUNDER Tonight 9.30, 12.10 Sat. 7, 9.30 Weekdays 4.30, 7, 9.30 CHEN 2 10th week AN OFFICER AND A GENTLEMAN Tonight 9.30, 12.10 Sat. 7, 9.30 Weekdays 4.30, 7, 9.30 CHEN 3 22nd week SOPHIE'S CHOICE Tonight 9.30, 12.10 Sat. 6.30, 9.30 Weekdays 6.40, 9.20 CHEN 4 10th week CANNERY ROW Tonight 9.30, 12.15 Sat. 7.05, 9.30 Weekdays 4.30, 7.05, 9.30 THE MAN WHO FELL TO EARTH Sat. 10.30, 1.30	HOD 7th week BREATHLESS * RICHARD GERE Tonight 10; Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 LEV I Ditzengoff Center 28863 LOCAL HERO Sat. 7.45, 9.30 Weekdays 2, 4.30, 7.15, 9.30 LEV II Ditzengoff Center Tel. 28868 2nd week DAY OF ZINC Sat. 7.45, 9.30 Weekdays 2, 4.30, 7.15, 9.30 LEVICO 3rd week TOURISTS' TRAP "Candid Camera" throughout the world Tonight 10, 12 Weekdays 4.30, 7.15, 9.30 MAXIM Sat. 9.30 4.30, 7.15, 9.30 ROCKY HORROR PICTURE SHOW MOGRABI 24th week TOOTSIE Tonight 10; Sat. 7, 9.30 Weekdays 4.30, 7, 9.30	TEL AVIV MUSEUM 14th week YOL Winners of "Golden Palm" * Cannes, 1982 Film by Yilmaz Guney Sat. 7.15, 9.30 Weekdays 4.30, 7.15, 9.30 TZAVTA 30 the Givrol, Tel. 290156 Sat. and weekdays 9.30 p.m. THE FILM "EIGHTY THREE" ZAFON 5th week ONE FROM THE HEART 4.30, 7.15, 9.30	HAIFA Cinemas AMPHITHEATRE Adventure thriller THE BEASTMASTER Sat. 6.45, 9 Weekdays 4, 6.45, 9 ARMON LAST PLANE OUT Sat. 6.45, 9 Weekdays 4, 6.45, 9 ATZMON 3rd week Israeli Film FAST ONE ON THE WORLD * DORI OEN-ZEEV * MEIR SWISSA * GILA ANKORI * JEFF ALTMAN Sat. 6.45, 9 Weekdays 4, 6.45, 9 CHEN 10th week AN OFFICER AND A GENTLEMAN Sat. 6.45, 9 Weekdays 4, 6.45, 9 GALOR 10, 2, 6 FORT APACHE THE BRONX * PAUL NEWMAN 12, 4, 8 JERICHO MILE * PETER STRAUSS MORIAN 15th week TOOTSIE Sat. 6.45, 9 Weekdays 4, 6.45, 9 ORAH 6th week BLUE THUNDER * ROY SCHEIDER * MALCOLM McDOWELL * CINDY CLARK Sat. 6.30, 9 Weekdays 4, 6.30, 9 ORION 6 nonstop performances Adults only LE LIT ONLY 5th week FRANCES Sat. end weekdays 6, 9 PEER 3rd week FLASHDANCE Sat. 6.45, 9 Weekdays 4, 6.45, 9 RON 3rd week First time in Israel Supervision 3-D TREASURE OF THE FOUR CROWNS Sat. 6.45, 9; Weekdays 4, 6.45, 9 SHAVIT 2nd week DRAUGHTSMAN'S CONTRACT Sat. and weekdays 6.45, 9	RAMAT GAN Cinemas ARMON 10th week BLUE THUNDER Tonight 10 Sat. and weekdays 9.30 Min. 4.30 CONDOR MAN LILY 7th week BREATHLESS Tonight 10 Sat. and weekdays 7.15, 9.30 OASIS 2nd week FRANCES Tonight 10: Sat. and weekdays 6, 9 ORDEA HOW TO DRIVE GIRLS CRAZY 4, 7.15, 9.30 RAMAT GAN 4th week OCTOPUSSY 7, 9.30 HERZLIYA Cinemas DAVID ONE FROM THE HEART 7.15, 9.30 TIFERET 7.15, 9.30 TOOTSIE HOLON Cinemas MIGDAL 9th week  BLUE THUNDER Tonight 10 Sat. and weekdays 7.15, 9.30 Sat. 4.30: CONDOR MAN SAVOY HIGH ROAD TO CHINA Today 11 a.m., 10 p.m. Sat. 7, 9.30 Weekdays 11 a.m., 4.30, 7, 9.30

THIS WEEK'S EVENTS

THE TEL AVIV MUSEUM

27 SHAUL HAMELECH BLVD. TEL. 257361

October 8-13, 1983

EXHIBITIONS

HENRY CARTIER-BRESSON — PHOTOGRAPHER

About a hundred and fifty photographs by one of the major photographers of the century which constitute a representative selection and a summation of nearly fifty years of photography. The exhibition is presented in cooperation with the International Center of Photography, New York, and was made possible by a grant from the American Express Foundation.

PICASSO: SUITE VOLLARD (Closing on Wednesday, 12.10, at 10.00 p.m.)

COLLECTIONS

SEVENTEENTH CENTURY DUTCH AND FLEMISH PAINTING
 EIGHTEENTH CENTURY ITALIAN PAINTING
 IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH-CENTURY ART IN EUROPE AND THE UNITED STATES
 ARCHIPENKO: EARLY WORKS 1910-1921
 A SELECTION OF ISRAELI ART FROM THE MUSEUM COLLECTION

MUSIC ISRAEL DISCOUNT BANK

THE ISRAELI QUARTET, Yigal Tunah and Raphael Markus, violin, Zeev Steinberg, viola, Yacov Mameh, cello. Programme: J.S. Bach: Art of the Fugue (arr. Zeev Steinberg), Saturday, 8.10, at 9.30 p.m.
 DUO BEERSHEVA, Pianists: Sara Foxon and Bert Barman, with Leon Malloy and Jeffrey Kovalsky, Percussion. Programme: works by Reger, Grieg, Gershwin, Mozart, Schubert. Tuesday, 11.10, at 8.30 p.m.

THEATRE

The Tel Aviv Museum hosts the Train Theatre, Jerusalem:
 ICARUS, An adaptation based on two stories by Gabriel Garcia Marquez and Karl Capek. A puppet show for adults. Design: Hadas Ophir, music: Eyal Keren. Saturday, 8.10, at 8.00 p.m.

CHILDREN'S THEATRE

AROMAS, Two staged folk-tales for children aged 5 and over, in Hebrew. Wednesday, 12.10, at 4.30 p.m.

CINEMA

Special Screening
 POSSIBILITIES OF BLUE BEARD AND I, (1983, 45 min., black and white and colour), premiere screening of Rachel Heli's film. The legend of Blue Beard, lover and murderer of many women, serves as a stimulus to visual, rhythmic and vocal variations. Monday, 10.10, at 8.00 p.m.

Regularly
 YOL (The Way) (Turkey, 1982, 111 min. in colour, Hebrew and English subtitles). Awarded the Golden Palm and the International Critics' Prize, Cannes, 1982. Daily at 4.30, 7.15, 8.30 p.m.
 Visiting hours: Sunday-Thursday 10 a.m.-10 p.m. Friday closed. Saturday 10 a.m.-2 p.m. 7-10 p.m. Box Office: Sunday-Thursday 10 a.m.-10 p.m.; Friday 10 a.m.-1 p.m.; Saturday 7-10 p.m.; Helene Rubinstein Art Library: Sunday, Monday, Wednesday 10 a.m.-4 p.m.; Tuesday, Thursday 10 a.m.-1 p.m.; 4-8 p.m. Circulating Exhibits (open): Sunday-Thursday 10 a.m.-1 p.m.; Tuesday 10 a.m.-1 p.m.; 4-7 p.m.; Graphics Study Room: Monday, Tuesday, Wednesday 10 a.m.-1 p.m.; Sales desk: Sunday-Thursday 10 a.m.-8 p.m.; Saturday 7-10 p.m. Information desk and Box Office, Tel. 281297.

THE HELENA RUBINSTEIN PAVILION

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 A SELECTION OF ISRAELI ART FROM THE MUSEUM COLLECTION — NEW TRENDS, 1980-1983
 For information about special activities for children and youth, and adult workshops in painting and drawing, call 298750, daily between 9 a.m. and 12 noon.
 Visiting Hours: Sunday through Thursdays: 8 a.m.-1 p.m.; 5-8 p.m.; Saturdays: 10 a.m.-2 p.m. FRIDAYS CLOSED.

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Shashi Kapoor and Greta Scacchi in James Ivory's "Heat and Dust," based on Ruth Praver-Jhabvala's novel.

FILMS IN BRIEF

ANOTHER WAY — Hungarian film based on a novel of 34 years ago which was rumored to be autobiographical. About a woman who is a journalist and a lesbian. Directed by Karoly Makk, the film has two levels — the personal, and the fight against Big Brother. Given where it is made, this film is almost revolutionary, and doesn't refer only to the past.

BLUE THUNDER — John Badham's film about a helicopter prepared as a tool by American right-wing government extremists against eventual terrorist activities at the 1984 Olympic Games in Los Angeles. Slick, professional, amusing and entertaining. It portrays the struggle between good (played by Roy Scheider), and evil (played by Malcolm McDowell).

BREATHLESS — A modern American version of the first feature film by Jean Luc Godard. Underground director Jim McBride repeats the film without any of the characteristics that gave the original its uniqueness. It is an excellent American production, a typical Hollywood soap opera — everything digested beforehand, so who needs it?

CANNERY ROW — A kind of mythical glorification of the simpler aspects of life by director Simon S. Ward. Beautiful camerawork by Sven Nykvist.

DODES-KA-DEN — A 13-year-old movie seems to be a strange combination of Gurky's "Lower Depths" and de Sica's "Miracle in Milan", sprinkled with a strong dose of his own profound pessimism. The theme: life itself is unbearable and bliss is only to be found in an escape from reality. A most carefully orchestrated film.

THE DRAUGHTSMAN'S CONTRACT — An unusually intelligent 17th-century thriller, to be read at a multitude of levels, with interpretation touching every imaginable field. Duration of lease by mutual agreement. Pamphlet with detailed information available.

EMPIRE STRIKES BACK — Those who thought they had seen the last of Darth Vader, arch-villain of the universe, in "Star Wars" are in for a surprise. Despite phenomenal special effects, a too-complex plot and too-often redone space battles prove a bit redundant. The power may indeed be with us. The question with regard to this film is whether anybody wants it at all.

FRANCES — The real-life story of actress Frances Farmer set in Hollywood of the '30s. Farmer is depicted as an individualist who is crushed by an industry for conformists. Excellent acting by Jessica Lange in the title-role.

JERICHO MILE — Peter Strauss as a murderer (he killed his daddy) incarcerated at Folsom State Penitentiary who has a talent for running an under four-minute mile. Amidst racial tensions, jail mafiosi and the tensions of life in a maximum security prison he tries to qualify for the Olympics. Unrealistic, meandering, frequently banal, but acceptable escapist entertainment.

THE LONG GOOD FRIDAY — This rough, nasty, vicious, uncompromising, violent, action-packed crime yarn brings British badmen to the big screen. The story of a rascals' war on the London crime world. As good as an American film of the same genre.

THE MAN WHO FELL TO EARTH — Rock n' roll star David Bowie as a stranger on earth opens about American soldiers in England prior to the invasion of Europe. Three love stories, both countryside, charming pots make for a pleasant little story. As long as you have the right expectations you won't be disappointed.

MISSING — The end of the socialist dream for Chile and its return to the despotic control of the army, is the theme of Costa-Gavras' latest film. Like in his other movies — the left is always right and the right is always wrong.

OCTOPUSSY — Lots of girls, fast cars, and fancy locations in this latest Bond film. Recommended for a couple of hours of sheer escapism.

AN OFFICER AND A GENTLEMAN — A young cadet with a dream of becoming a pilot can endure all the hardships of the course for navy pilots and becomes an officer.

STAR WARS — A tale of inter-galactic evil war between the dark rulers of the new Empire and the rebels of the creative Force. A dazzling adventure story of the purest kind, it lacks every scrap of logic, bursts with high spirits, is totally dependent on the turns of good fortune and is aimed at the child in us all. Superb special effects at all levels but mediocre characterisations and dialogue — with exceptions. The robots steal the show.

TABLE FOR FIVE — A series of misunderstandings and disasters that will simply break your little hearts. This film about a father who takes his kids for a cruise, which is disastrous. A giant step backwards by Hollywood into the Thirties.

TOOTSIE — Michael Dorsey (Dustin Hoffman) puts on a woman's dress, a wig and a pair of high heeled shoes — and succeeds in getting the part of a middle-aged female hospital administrator in TV soap. A most enjoyable comedy — possibly the best thing that ever happened to director Sydney Pollack.

YANKS — John Schlesinger's splendid soap opera about American soldiers in England prior to the invasion of Europe. Three love stories, both countryside, charming pots make for a pleasant little story. As long as you have the right expectations you won't be disappointed.

YOL — 5 jailed Turkish men are given a week's furlough. Through their stories, we get to see Turkey and her people. Excellent filming and some incredible performances make this a film no true film buff would want to miss.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

הכרזה מן האולם

LAST INDEPENDENCE DAY, the Israel Prize was awarded to songwriters for the first time. Naomi Shemer, Moshe Wilensky and Haim Hefer, whose songs have become part of the collective consciousness, and are already indistinguishable from folklore, were the recipients.

A couple of years ago, when *Haim Hefer's Songbook* was published, I told him how surprised I was at the way practically all my son's classmates in the twelfth grade had queued up to borrow the book. Haim is practically the poet laureate of the Palmah generation (*Dadi, Hey HaJeep, Hoyu Zionim*, to name only a few), yet the old songs still worked their magic.

I couldn't help comparing this with Sidney Zion's heartfelt cry in *The New York Times Magazine* a few months ago. His kids read the same haiku as he did, take the same courses at school, play the same games, he wrote, "and then drop in quarter in the juke box and shake to sounds that are unrecognizable, weird, not only to mom and dad, but even to their elder brothers and sisters."

To some extent, of course, this is also true of Israel — as far as it goes — but, Zion continues, tunes such as *St. Louis Blues* or *For Me and My Girl*, are "Swallow" to them. Yet once, Zion reminds us, Swing was "the music of the nation, not just the younger set."

Sidney Zion must be aware that times have changed. Even I have noticed that once upon a time songs were about kissing a girl on the back porch, and nowadays they're more likely to be about making out on the back seat of a Porsche. But, pace Mr. Zion, there is evidence, that the generation gap was artificially diluted. One explanation of the Great Sehlm was proffered by Mick Jagger, who always reminds me of the label on Tiptree's Morello Cherry Preserve that says "Part Stoned." Rock-and-roll, he claimed in an interview that appeared, appropriately enough, in *Rolling Stone* magazine last year, was only intended to promote "interfamilial tension."

THE SURVIVORS of the earlier school of songwriting are pitifully few, and their number was further reduced by the recent deaths of Howard Dietz (*Dancing in the Dark, Mtnaah Low, That's Entertainment*) and Ira Gershwin (who was responsible for around half the mental baggage I lug around with me). They were born in 1896 and died within a few days of each other.

These children of immigrants were among the handful of Jews who were largely responsible for the making of America's oral tradition: Moon and June men who were, quite unpredictably, blessed with the ability to write songs that stuck in the mind until it seemed that they'd always been around.

LONGFELLOW once penned a couple of lines that may have been meant for me, since they decorate March 17 in the *Longfellow Birthday Book*; they certainly provide a fitting epitaph for Dietz, Gershwin and, I suppose, for all the other scribblers of songs that became standards:

*The words that dropped from his sweet tongue
Strengthened our hearts.*

Compared to current practitioners of the craft, they could be charged, in Alan Jay Lerner's memorable phrase, with "criminal literacy," an offense which has almost been wiped out by the record companies and disc jockeys with a terrible zeal that makes the

Tease for two

WITH PREJUDICE / Alex Berlyne

behaviour of Mayor Daley's cops during 1968's Democratic convention look like a Sunday School outing.

Ira Gershwin provided important mule leads with songs like *Embraceable You* and *Lady, Be Good* while dewy-eyed ingenues sang *Someone to Watch Over Me* and *The Man I Love*. Time was one of his recurring themes, explored in *Long Ago and Far Away* and the haunting lyrics of *How Long Has This Been Going On?* but occasionally it warped a hit:

*In time the Rackets may crumble
Gibson may tumble
(They're only made of clay)
But — our love is here to stay.*

Well, perhaps he should have looked it up in a Dictionary of Etymology. As they say, it's no use taking clay for granite but, let's face it, genius and Jurassic limestone would have put a strain on *Walker's Rhyming Dictionary*. Ira loved sound effects — the sibilants of *'S Wonderful*, the repeated syllable of *Do, do do/Whot you done, done, done before, Bob* and the fascinating rhythm of, well, *Fuschating Rhythm*, which his father always referred to as "Fashion on the River."

Literate and conscientious though it is, Ira Gershwin's work is sometimes characterized by an impish streak of irreverence. In 1931's *Delicious* he even had El Brendel demonstrate the "art" of lyric writing to Janet Gaynor:

*Blah, blah, blah, moon,
Blah, blah, blah, above;
Blah, blah, blah, moon,
Blah, blah, blah, love.*

Yet he produced the most irreverent lyric of all quite unintentionally in a song he wrote for Sportin' Life in *Porgy and Bess*. A few years later, whenever the German radio station in occupied Copenhagen would begin to broadcast one of Goebbels's boastful victory communiques, the illegal Danish underground transmitter would hark in with *It Ain't Necessarily So*. I find it particularly piquant that this Gershwin tune, emphasizing the minor third, has a distinctly Jewish flavour that owes nothing to Catfish Row.

*Don't be afraid (2 voices)
I've been a way from you
A long the city ways*

SPORTIN' LIFE's scepticism expressed itself, among other things, in the line *Methuselah live unto hundred years*. Now, Howard Dietz and Ira Gershwin lived to a ripe old age; Eubie Blake (who wrote *I'm Just Wild About Harry*) cashed in his chips in February, aged 100 years and five days; while Irving Berlin, *ad mea ve'stin*, is still with us though he'll never see 95 again. Yet so many Tin Pan Alley men, died before their time. Richard Whiting, for example, who gave us *She's Funny That Way*, crossed the Styx on the *Good Ship Lollipop* when he was only 46. Walter Donaldson consumed the possessive adjective of *My Blue Heaven* at the age of 54. Even Ralph Rainger, who

cooperated with Howard Dietz on *Moun't Low*, was only 41 when he went from moanin' to groanin' and then to Cheyne-Stokes breathing.

I once asked Larry Adler, who worked with many of them from the Thirties on, what was the reason for this alarming mortality rate. The harmonic virtuoso's answer was brief and to the point: "Booze."

I found this to be in refreshing contrast to the reply Eckermann received when he asked Goethe why Mozart, Raphael and Byron had died so tragically young. "Every extraordinary person has a particular mission which he is called upon to fulfill," Goethe told him. "When he has accomplished it, he is no longer needed on earth in the same form and Providence uses him for something else."

Quite.

RECENTLY, Irving Caesar, who wrote *Swanee* with George Gershwin (who ascended a Stairway to Paradise when he was only 39), and *Tea for Two* with Vince Youmans (who decomposed at 48), developed the point for me: "Booze and dames."

"Then how is it that you're still around at 87?" I asked, strewn etiquette to da winds, as Schnozze Durante (for whom he wrote *Unholytown*) used to say.

"I'm a lyricist," he explained patiently, "they were all composers. It's booze and fast living. Songwriters have always been attracted to girls, and they get to meet so many girls during rehearsals of shows — it's almost mathematical." All those beautiful chorus girls made them feel the need to insert their masculinity, and even those that survived the pace eventually succumbed to bottle fatigue.

It's also a very tough business to succeed in, Caesar explained. "There are over 5,000 songs copyrighted every week in the United States, and for each of them another five were written." He smiled. "Songwriting is everyone's second profession."

Caesar, who not only resembles the late Meyer Weisgal but is also a member of that vying breed, the energetic super-salamen, has published over 2,000 songs and written over 40 shows. Nowadays, after an almost complete recovery from a stroke that felled him last year, he spends most of his time writing songs for schools, for Peace groups, for cancer research fundraising (*If you'd rather be here than hereafter*), and for the Anti-Defamation League. He considers the best song he ever wrote to be one he did some time ago for the Post Office, and is very proud of the musical setting that he was commissioned to do for the Oath of Allegiance. "I was the guest of both Houses of Congress when it was first performed." He added impishly. "Yet, I still had to buy my own copy from the Printing Office for 10 cents."

Irving Caesar wrote his first song, *I Want to Be a Sorrow Boy*, at the age of six, when he was taken with other settlement children from the Lower East Side to a summer camp on Jacob Schiff's estate. Over 80 years later, he performed it for my benefit, waving an enormous Havann, and tapping his foot. "You must have a fantastic memory," I told him.

"That's nothing," he beamed. "I can even remember being weaned. My mother put something, it must have been bitter aloes, on her nipples."

TO BEGUINE at the beginning. "I was born on Ludlow Street — they called it Ludloff — near Delancey Street," Irving Caesar told me, and I immediately tumbled to the significance of the framed poster he has on the wall, announcing one of his frequent public appearances:

*Delancey Ludlow
presents
Irving Caesar*

D I X I E Y O U K N O W

His parents came from Rumania, where the name was pronounced Chesnar ("No, I'm no relation to Sid"). The lyricist, who displays an erudition noticeably at variance with the demands of Tin Pan Alley, told me, "I'd like you to know that they were educated people. My father dealt in second-hand books and only five years after he arrived in the Lower East Side he was teaching English to 'foreigners,' more recent arrivals."

"Was he Orthodox," I asked, referring to the lithographs of rabbis decorating the suite, a sort of Caesar's Palace, in the New York Sheraton — his home for the past 40 years.

"No, he was a free-thinker," Caesar grinned. "He picked those up cheap on a trip to Europe."

However, he was at pains to tell me that, like his parents, he feels "very Jewish," and is going to donate a very substantial sum to endow a children's room in the Museum of the Holocaust that is to be built in Washington. "I'd love to come to Israel," Caesar said, "and perform my songs, if only someone will invite me."

"I PUBLISHED my first song in 1917," he recalled. Though he had attended the same school, P.S. 20 on Eldridge and Rivington, as George Gershwin, they met for the first time when the future composer was working as a songplugger at Remick's, on 46th Street. Caesar was all of 21 at the time while Gershwin was, at 19, already a veteran of four years standing in the music publishing business.

Together, they came up with a handful of show songs that were moderately successful but their first real break came in 1919. "There was a big hit, a one-step called *Hindustan*, selling like hot cakes," Caesar said. "If there'd have been radio at the time it would have sold a million copies. So, one evening when we were having dinner at Dinty Moore's, I said to George, 'Why don't we write an *'Americana'* one-step like *Hindustan*?'"

He thought it was a good idea, "so we went over to the Gershwin place on 144th Street — they were all playing cards as usual — and found an alcove with a piano. On my word of honour," Caesar pauses dramatically, "we wrote the verse of *Swanee* in five minutes."

He acted out for my benefit the scene that had taken place 64 years ago: George at the piano ("dada-dada-dada-dada"), himself listening, asking for it again — and again — then, "lower, George," till he gave Gershwin the first line, *I've been away from you a long time*. In 15

minutes they'd finished the verse and the chorus, taking the title from Stephen Foster's *Way Down Upon the Swanee River*, "though at that time we'd hardly been south of 14th Street," and old Morris Gershwin joined them, accompanying them on a paper-and-omb while the other poker players told them to put a sock in it so that they could get on with the game.

Surprisingly, it didn't take off at first, then Al Jolson made *Swanee* into "the biggest hit song that George ever had." In gratitude, Irving Caesar taught Jolie Hot *Er Gada-vent*, a Yiddish tearjerker, and he put it into his own show. "Once, when the show ran too long," Caesar remembered, "the producer asked Jolie to cut out one song, but not the Cantor one. Father Calaghan comes to all three performances just to hear that song." Caesar looked at me expectantly and I broke into Gals of laughter.

VINCE YOUMANS, Caesar's, other best-known collaborator, was the sort of drunk who thought cirrhosis was a cloud. He was a womaniser, financially unreliable and, all too frequently, gratuitously nasty — as I discovered from Gerald Brandman's recent biography, *Days to Be Happy, Years to Be Sad* (Oxford University Press, \$19.95). Yet Irving Caesar never had a bad word to say about him or, in fact, about any other of the toilers in Tin Pan Alley.

Tea for Two, which Caesar refers to as "my uranium mine," was also written in a few minutes. The showstopper of *No, No, Nanette*, the most successful musical comedy of the Twenties, didn't make much of an impression on Caesar when he first heard the melody. It was rather monotonous ("he was an economical composer," said Caesar, putting the most charitable construction on it), so he wrote Youmans a dummy lyric, promising to get down to it in the morning and write a really good one. Youmans brushed his excuses aside. "No! No!" he told the incredulous lyricist, "it's great!"

*RAIN.
Swan...ee...ee...*

NOW, I'VE heard a Latin American version of the song, *Tea for Two Cho-cho-cha*, but I wasn't prepared to learn that samovar critics prefer an arrangement called *Tahiti Trot* which Shostakovich made in 1928. Recorded by Gennadi Rozhdestvensky and the Leningrad Philharmonic, the *Guardian* record-reviewer wrote recently, this oddity features the melody of *Tea for Two* on the celesta, and has just been released on the HMV label.

Stranger things have happened. Mayukovsky tells in his essay, "How Verses are Made," of a haunting jazz rhythm that he intended to use in a Russian poem:

*Hint Hordet Heno.
Di veap of Soveao.
Di veap of Sareia,
Dah-ey.*

The cognoscenti may recognise Milton Agre's 1924 hit, since popularized by Ella Fitzgerald, *Hard-hearted Hanna, the Vamp of Savannah, Ga.*

I had one more question to ask Irving Caesar about *Tea for Two*, but he anticipated me. "I never tell people," he said firmly, "whether I'm a tea drinker or a coffee drinker."

"I LOOK around here the way I look around at the zoo," said a clean-cut, puzzled young man eating *humans* last week in the Old City of Acre. He turned out to be the head of Kela, the security service hired to guard stage equipment and building entrances at the Israel Fringe Theatre Festival.

"We get our bit of culture here and there," he said. "We guarded at Rod Stewart, for instance, and Simon and Garfunkel."

But many people no longer find the festival exotic. After three days of theatrical events, a little girl in the ladies room was heard shouting to her mother in the adjacent stall: "I have a new idea for a performance. I'll wrap myself in toilet paper!"

The attitudes of the security man and the little girl represent two extremes of the fringe syndrome: You want to get people to stop gaping and come inside the gate. At the same time, you want to prevent the "experimental" from becoming so facile and familiar that it breeds contempt.

THE CONSENSUS of critics on the festival this year seemed to be that it was bigger but not better — at least not the entries in the competition which forms the core of the event.

There is always scepticism about whether there should be a competition to begin with, about the possibility of comparing productions. Usually there are reservations about the judges' choices. This year the reservations were about the process of selection: How did most of these uninspired productions get into the competition to begin with? The groups were not established, but neither were they experimental.

Dr. David Alexander, who lectured full-time in theatre at Tel Aviv University before he went into arts administration, served as chairman of the festival this year, taking over from Oded Kotler. He said that the selection committee sought artistic quality above all and looked for what was "young and new" — not necessarily in content, but in "form of expression."

He went into detail about the painstaking process of selection, first by sifting through about 35 proposals, making the decisions on the basis of texts or sketches. Fourteen of those groups were invited back to present a part of their production to a wider selection panel.

There are two problems involved: Alexander mentions the technical one of judging largely on the basis of text productions which may rely more heavily than mainstream theatre on non-verbal effects.

The second problem is who does the selecting. The decision-makers are, perhaps by necessity, representatives of more established theatre: actors, directors, a repertory advisor, administrators, the head of the radio drama department. They may not be entrenched, but they have their neheza.

Maybe the real problem was the lack of good material. Some of the most interesting innovations in form in the past came from Jerusalemites who worked with puppets and people (Hadas Ofrit) or with animated objects (Alina Ashbel). They now have their own Train Theatre in Jerusalem, and an International Puppet Theatre Festival which will eventually be biannual. They no longer feel the need to trek to Acre, though the Acre festival was important in their development.

WITH REGARD to content — times change, and what was considered risky two years ago is unfor-



Maternal tribute. Ben-Hur Elbaz, centre, and "children" Houm Shlooski, Ruthie Kofkin and Izak Slonimskii in the Jerusalem Drama Workshop's *Mama's Celebration*. (Bottom) Crowd at open stage.

Frayed fringes

CURTAIN CALL Marsha Pomerantz

tunately old hat. It's no longer a surprise to see IDF uniforms on stage, and not only as a cheap solution to the costuming problem.

Two of this year's productions featured satires on the army, or war, or the use of force for political ends. One was done by the Army Theatre Workshop (Res.) on a stage hung with tank drapery. The comedy, written by Yigael Ezrati and directed by David Ma'ayan, is about a tank crew that gets lost in enemy territory "across the border." A woman villager comes upon them, and the joke turns on the morality of the good Israeli soldier.



their performances in the long, irregular, arched entrance to the Crypt in the Knights' Halls, and both were cited for their interesting use of space.

The Jerusalem Drama Workshop offered *Mama's Celebration*, written and directed by Adina Tal — a party at which every member of the audience is an invited guest, shaking hands with the family at the entrance, taking a seat at one of the tables laden with food and drink, getting up to dance occasionally, singing happy birthday and, in short, being sucked into the family's univalent feelings for the big Mama (Varda Ben-Hur Elbaz) they are hessing and cursing on her 53rd birthday.

Tal, who came to Israel from Switzerland 10 years ago, says the group developed the play through improvisations and followed a band around to weddings and bar-mitzvas to study the orchestration of social occasions.

The result certainly changes the balance of power between the actors and audience; people are more open and vulnerable when they're stuffing *plta* in their mouths. And everyone has a Mama.

The group that shared the prize was the Jerusalem Community Theatre, led by Nafi and Moshe Salah, who directed *Time Panic*, along with Dodo Benisti. They based their work on a short story by A.B. Yehoshua, "The Yair Evening Train," which is an existential, perhaps national fable about yearning for disaster — and transposed it into a warning to the Ashkenazi middle class from the Sephardi and North African community which has been ignored.

The young people in the village of Yutir are tired of being by-passed by the evening express train, so they just don't pull the right switch one day, and it plunges off a rusty old siding into an abyss.

ONE PRODUCTION more experimental in form was the Kokonag group's *Kubbra veGolli, Cube and Cylinder*, in which the word for "cylinder" is a pun on Galilee, the site of the theatre festival.

To the extent that there is a story involved, it's the saga of a cube that unfolds and then gets re-assembled. The group has been working for three years, and has a vocabulary composed of impressions in stretch fabric, movement in and out of space, and the repetition of shapes. The approach is refreshing, but gets less refreshing every year, and the judges faulted the performance for lack of dramatic development.

Outside the competition itself, there were more events than ever before — including small theatre productions not necessarily new, but interested in reaching the festival enthusiasts. Wandering around in the evening, you could come upon a jazz group or Country and Western, a dance happening, a fire-eating clown. For most peripheral events, tickets costing 18250 were required, but there was lots going on in the street as well.

The festival is run by the Public Council for Culture and the Arts and Ommut La'am in cooperation with the Acre municipality and other national and local bodies. It's a mammoth operation which this year cost 18250, and will become increasingly expensive in an increasingly impossible economy.

At the end of *Mama's Celebration*, the children wrap Mama in strips of white cloth which according to director Tal symbolize her becoming "a monument of herself." The problem is how to keep Mama Festival from doing the same. □

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Three for the road



ISRAELI dance companies are travelling abroad in increasing numbers. Not counting the folk dance groups, which seem to be constantly on the move, all the major companies nowadays go off somewhere as soon as - and even before - the Israeli season ends. The Bat-Dor Company has just completed a two-week season in New York - worthwhile, because the company had not been there since 1979, and though highly praised then, it has improved with the years. The Kibbatz Company is on an extensive tour of the United States (October 1-29), with possible dates in Canada. And the Batseva Company will begin an extensive swing around an November 12, ending with a week in New York (December 6-12) at the Joyce Theatre, where Bat-Dor has just appeared.

The Israel Ballet will go to the U.S. for 10 weeks next year. The Kol Demamu Company, which has just made its tremendous impression in Canada and Sweden, will go to Paris next season. And I understand that the Inbal Dance Theatre is also planning a tour.

THERE IS much to be said for all this touring. The companies are good and can do as credit - and it is good for them to get the experience of being exposed to outside audiences. The danger is that outside audiences - particularly American ones - may be offered too much of a good thing.

Of course, America is a vast country and its audiences differ widely, but America itself is not short of excellent companies. Though some of our professional companies may equal theirs, we do not offer anything exceptional - apart from the fact that we come from Israel, and that some works have been choreographed by Israelis and have true Israeli content.

Cultural contact is better than propaganda, and it is wonderful that there are impresarios who undertake such enterprises, confident of financial as well as artistic success. Yet there can be too much of a good thing, and however wide the market, especially in America, there is the danger of glut.

We may even be having too many

DANCE Dora Sowden

visiting companies crowding our seasons. In the past months, the dance-loving public must have been hard put to it to find the money for so many splendid offerings. True, they seem to have succeeded, for the audiences were large - the Sankai Jaku of Japan had full houses even in Caesarea.

Nevertheless, to bring the San Francisco Ballet (classical), the Alvin Ailey Dance Theatre (modern), the National Dance Theatre of Zaire (ethnic) and Sankai Jaku (avant-garde) here within little more than a month was to risk exhausting not only personal finances but also the public. That it paid off doesn't alter the fact that it was risky. For this is the same public that is expected to - and indeed must - support our own excellent companies.

HOW MUCH of this explosion can the public take? One should also take into consideration the smaller groups, which want and need public support, such as the Rine Schenfeld Dance Theatre, Tamar of Rumi, and the Josefa and Immanuel Brant Group of Beit She'an.

The response of the Israeli public has so far been astonishing. The talent of Israeli dance companies seems to be constantly blooming. Yet the possibility exists that we will kill the very thing we love. A proliferation of companies with not enough money to pay for their continued activity, and too many companies, an e. tearing spree may damage what we most want to nurture.

Cultural exchange is vital. Cultural ties can be stronger than political relations. Exposure of our companies to foreign audiences is necessary, invaluable. Encouragement of dance within Israel is as essential as a healthy economy. We need our outlets in art, even more when times are troubled.

YET AGAIN, it is well to note that art can become as rootbound as a

plant in a congested pot. There should be more coordination - about tours, whether to or from Israel. There should be more cooperation than competition between companies and impresarios about seasons in Israel and abroad. Competition is always good because it raises standards, but it must not be allowed to become cat-throat.

No doubt there is prestige in getting overseas engagements - and there may be money in it too. No doubt there should be national festivals like the Israel Festival to focus attention on our cultural life and give us standing here and abroad. We need also the local festivals, like the spring and summer events we have had in Tel Aviv and Jerusalem, and festivals like those at Tel Hadye also worthwhile. Yet again, there should be better planning, better husbanding of resources, so that all may get a fair share of exposure and show a fair result for their share.

THE SYSTEM of having subscribers for the companies is admirable, but if too many vie for what is available they will defeat their own purposes.

What the authorities who control programmes and purse strings should do is see to it that all companies get opportunities to perform in proportion to their effort. And let the public judge.

Why not have seasons when several companies give performances on successive nights? Marathons seem to succeed in Israel, and such a "season" worked splendidly for the international seminar on "The Bible in Dance" held in Jerusalem in 1979, when a different Israeli company, with one guest group, appeared one after the other in full programmes every evening for a week.

Our companies gave fine performances during the past season, but I gathered from some members of the dance-loving public that the very quantity caused confusion. Many missed performances they wanted to see because of sheer lack of advertisement by the companies or because the dates were too close for ordinary people with limited time (and money) to keep track of everything.

California capers

BRIDGE / George Levinrew

THERE IS PLENTY of bridge in the U.S. Take a typical case, Ventura County, California, with a population similar to that of Jerusalem. Located some fifty miles north of Los Angeles, Ventura County has a local club duplicate game every day of the week, in addition to frequent sectional and regional tournaments.

Here's a dramatic grand slam I played in Ventura. Deal 1 Love all

North
♠ A K Q J 5
♥ J 3
♦ K 2
♣ K Q 3 2

West
♠ 10 9 7 6 4 3
♥ 9 7 6 4 2
♦ 8
♣ 8

East
♠ 8 5
♥ J 10 8 7 5 3
♦ J 10 5 4

South (D)
♠ 8 2
♥ A Q 10
♦ A Q 9 4
♣ A 9 7 6

and diamonds, so the grand slam was made.

North
♠ J 5
♥ —
♦ —
♣ 3 2

West
♠ —
♥ —
♦ —
♣ —

East
♠ —
♥ —
♦ —
♣ —

South
♠ —
♥ —
♦ —
♣ —

West
♠ —
♥ —
♦ —
♣ —

East
♠ —
♥ —
♦ —
♣ —

South
♠ —
♥ —
♦ —
♣ —

EDWIN KANTAR is one of the very best of a fine crop of California players, and a veteran of international play. In the *Buller*, he described how he was set by good defence in this deal from the Vanderbilt teams-of-four.

Deal: N-S

North
♠ J 6 4 2
♥ A K 8 6 4
♦ 4
♣ Q 10 7

West
♠ A K 9 7 3
♥ J
♦ 8 6 5 3
♣ A 6 4

East
♠ Q 10 5
♥ 10 7 3 2
♦ Q J 9 7 2
♣ 5

South (D)
♠ 8
♥ Q 9 5
♦ A K 10
♣ K J 9 8 3 2

The Bidding:

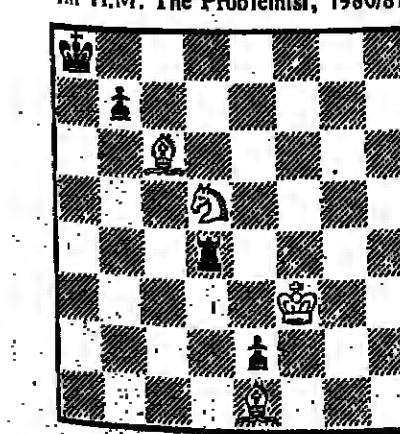
West North East South
1♠ 2♥ 2♠ 1♣
4♠ Pass 2♠ 4♥
Ad Pass

When West bid four spades he did not know he could have beaten North's four hearts, winning a top club, two club ruffs, and the spade ace. Perhaps West thought that the four spade bid would lose little since North-South might be able to make four hearts. Kantar's five-club bid from the South seat gave North the option of passing or bidding five hearts. He saw no reason for preferring the major suit contract.

The opening lead was the singleton heart. West hoped to be able to ruff a heart return. Declarer had no choice but to knock out the club ace. West won immediately, had to try to give East the lead.

CHESS Eliahu Shahaf

Problem No. 3141
GAD COSTEFF, Beersheba
1st H.M. The Problemist, 1980/81



YUDASIN MIKHALCHISHIN
1.e4 e5 2.Nf3 Nc6 3.Bc4 Nf6 4.d3 h6 5.0-0 d6 6.c3 g6 7.Re1 Bg7 8.Bb3 0-0 9.Nbd2 Re8 10.h3 d5 11.e4 Nf5 12.d4 Nf6 13.Ne5 Ne5 14.de5 Re5 15.Re5 Be5 16.Qf3 Qe7 17.Qe3 g5 18.h4 Bd6 19.Ne4 Bf4 20.Qf3 Bg4 21.Qg4 Qe4 22.g3 Qe1 23.Kg2 Be1 24.Qf5 g4 25.Qf7 Kh8 26.Be2. Black resigns.

ART OF ATTACK
White - Kg1; Qe6; Rd1, Rf1; Be3, Be4; Nb5, Nd2; Pa4, d5, g6, h2. (12). Black - Kg7; Qb8; Rd8, Rf8, Ba6, Bd6; Nb6, Ne8; Pa7, c5, f6, h6. (12).

A spade seemed more likely than a diamond since East had raised the suit. So West daringly underlined his ace-king. East, of course, won with the queen and returned a heart.

A new convention, the Rosenkranz double, would have made West's job easier. After 1♠-1♠-2♥, a double would have shown the equivalent of a raise, including one of the top three honours.

Vol: both

North (D)
♠ A K 6 3
♥ Q 6 2
♦ A 7 6
♣ A 4

West
♠ 9 5 2
♥ A 4
♦ 9 5 3
♣ K Q 8 7 3

East
♠ —
♥ —
♦ —
♣ —

South
♠ 8 4
♥ 9 8 5 3
♦ K Q 2
♣ J 10 5

BOB HAMMAN, who often is Kantar's partner, played this deal with Bobby Wolff in a national team-of-four tournament. They defeated North-South by a very subtle play.

A non-expert would have no trouble making the heart game, reached after North opened one club (Precision), and raised partner's heart response to four.

The club king was the opening lead, won with the ace. It is often warrisome to lead the king from king-queen, because, as in this hand, you may give the declarer an extra trick with the jack.

The lead helped declarer to count ten tricks - two spades, three probable hearts, three diamonds and two clubs. At the second trick, declarer led a diamond to the king, followed with a low heart. West ducked and East dropped the jack. Declarer began to worry about making the three heart tricks he counted on. He decided to set up a club trick by leading a low club to the ten, won by West with the queen. A low spade was returned; declarer ducked in dummy while East won with the queen.

Declarer's over-cautious play cost him the contract. East followed with a club to declarer's jack. Only now, when it was too late, declarer led a trump which West won with the ace. A club continuation by Hamman established "appeal"

North, establishing the 10 in the East hand as the setting trick. Had declarer continued playing trump at the first opportunity he would have made the contract, losing only one spade, one heart and one club. □

This Week in Israel - The Land JERUSALEM MUSEUMS

this week
at
the israel museum
jerusalem

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China and the Islamic World: Mutual Influence in Ceramics
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From "Pong" to Home Computer
Contemporary Israeli Art
Looking at Pictures - for children aged 8 and up
The Tip of the iceberg no. 2: Now Acquisitions of Israeli Art
Kudesh Bernau - at the Rockefeller Museum
The Wonderful World of Paper - Paley Center

SPECIAL EXHIBITS
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Oil Lamp Section
The Permanent Exhibit in the Prehistory Hall
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FILM
Tuesday, October 11 at 18.00 & 20.30
"LA DOLCE VITA"
Dir. Federico Fellini, with Marcello Mastroianni

GALLERY TALK
Tuesday, October 11 at 18.15
MARIO MERZ EXHIBITION
With Susan Landau

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Saturday, October 16 at 20.30
"ORFEU NEOR"
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Please note that the Museum library will be closed for two weeks, October 2 to October 14, due to inventory-taking.

GRAPHICS STUDIO ROOM Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 18.00 to 20.00

TICKETS FOR SATURDAY Available in advance at the Museum and at the ticket agencies: Tel Aviv - Rococo, Etzion, Le'an and Castel; Jerusalem - Kila'im.

مركز من الاصل

Hind quarters

MATTERS OF TASTE / Haim Shapiro

A HUNGRY tourist with not too much money could do worse than spend an evening in the courtyard at 27 Jaffa Road. In an area once occupied by small workshops, a pleasant nightlife now flourishes. In addition to the capital's first and only Persian restaurant, there are three or four bars and a place — Steak 'n' Hehater — that specializes in grilled meat.

At Steak 'n' Hehater the decor is simple but pleasant, with photographs of football teams on the walls. This, as far as I am concerned, is always a good sign, like lorries parked outside a roadside diner.

There are tables set out in the

courtyard, but at this time of year, one has to be warmly dressed to enjoy that scene.

The menu lists a wide variety of meats, including some of the more conventional items available in most grills. But we began our meal with a selection of salads.

These included one of those classic Israeli cucumber and tomato salads with each vegetable cut into tiny cubes. Despite my love of food and my interest in cooking, I have never had the ability, or perhaps the will, to make one of these salads. I can only express amazement at the people who do take the time and trouble to produce it.

This salad was not seasoned, but



there was half a lemon on the side for those who wanted it. We found that we preferred mixing this salad with tahina. Another dish contained large slices of tomatoes and radishes and whole green onions.

And finally, there was a plate of Turkish salad, a mixture of tomato, hot sauce and sugar which, as far as I know, has nothing to do with Turkey. ALL THIS was served with Iraqi pita, that large floppy bread which is about the size of a large plate and

about as thick. These pitas are traditionally made in a curved, wood-burning oven. The dough is stretched out, much like a pizza, and then placed on a small round leather cushion. With this cushion, the baker throws the bread against the wall of the oven, to which it adheres. After a few moments, the baked bread is pried off with a large pincer-like instrument.

For the main course, we ordered a portion of shishlik and one of spinal

cured. The latter, a long, white substance, not unlike brains, had been arranged in a beautiful frilled pattern. None the less, I found it rather tasteless.

The shishlik, on the other hand, was excellent, consisting of very tender pieces of beefsteak on a skewer, grilled to perfection. Unlike the meat in some restaurants, this was not dried out.

However, what we got was far from filling and we felt that we needed something else to complete the meal. So we ordered kebab. As any frequenter of Middle Eastern restaurants knows, kebab is usually chopped meat arranged, sausage-like, on a skewer. Here, however, the meat was in patty form, like a hamburger. The difference, however, was in the seasoning, which definitely removed the two patties from the hamburger part of the world.

There was no dessert available.

The bill for two, including two bottles of beer, came to 151,020.

Sister act

CINEMA/Dan Fainaru

those who care more for the content than the form.

While the English title is accurate enough, the original gives a much better idea of the mood and the prevalent feeling of this picture. *Leaden Times*, a quote from a Hölderlin poem, describes the kind of period we are going through — according to von Trotta, an oppressive, turbulent period which weighs heavily on anyone who realizes what is going on around him.

THE STORY, as usual with von Trotta, features two sisters, who take the two paths available to politically conscious women in our times. If this narrative play works better here than in any other one of her films, it may be the result of the influence of real-life events.

She first felt she had to do this movie, she says, when she accompanied her husband, Volker Schlöndorff, and another prominent leader of the new German cinema, Alexander Kluge, to the funeral of Gudrun Ensslin, of the Badger Meinhoff gang, who committed suicide in prison. That, at least, was the official version. At the funeral, which Schlöndorff and Kluge were shooting for a film of their own, von Trotta met Christiane Ensslin, the dead girl's sister, who was to dedicate several years of her life to proving Gudrun never intended to kill herself.

The Ensslin sisters are definitely the starting-point of this film. But this is in no way a docu-drama about them, and no effort is made to reconstruct historical facts. For, as the director points out, the Juliane and Marlene of her movie could be German girls of the same generation, including herself.

The film begins with Marlene, the younger of the two, leaving her little son with Juliane in order to join a terrorist group, and proceeds into the past and the future. Strict Protestant upbringing, high moral principles accompanied by dubious practices, male family despotism, artistic pretensions combined with emotional insensitivity are far too typical of a certain German tradition to be attributed to the Ensslin family alone. So is the reaction of the two daughters to this climate, one of them rebelling against parental authority and seeking support in dangerous moral standards, the other apparently submitting to it but beneath the surface also approaching the point of no return. This is the point at which she rockets into terrorism, with frightening ease.

THE RELATIONSHIP between Juliane, who is making her protest against society through legitimate channels, writing, publishing, and demonstrating, and Marlene, who believes the only way to change reality is by blowing it sky-high, reflects much of what is going on in Germany, and not only in Germany but in the Western world in general.

This is a love-hate-fear-exasperation relationship, a dialogue of the deaf, each side sticking to its own discourse and never listening to the other. The blood

hand, in this instance, renders it that much more difficult to bear. For if, on a personal level, Juliane and Marlene are still close, as soon as they venture on any subject outside that realm, their confrontation explodes into furious and uncompromising arguments, unfinished, unresolved.

Juliane, who has some pretty far-fetched ideas in her private life and her politics, cannot accept the fanatical, single-minded determination of her sister, who denies all civilization and chooses the most violent means to destroy it. But Juliane is fighting a losing battle, as she soon realizes, for terrorism has its own dynamic: even if it starts as a means to a political end, it ends by being an end in itself.

On the other hand, Juliane will not condone a society whose repressive methods are as objectionable as terror itself. But this, again, is a losing battle. The inertia of German society, its preconceived ideas, its entrenched traditions, its inbred conservatism and the shortsightedness of its leaders, are such a stumbling block that it will take ages to budge it one inch. Which, of course, does not mean that one should give up the attempt.

Juliane's double plight is most effectively transmitted to the audience, who will find no difficulty identifying with her. On the one hand, you will be as infuriated and helpless as she is, at the stubborn indifference of Marlene to any logical arguments, her ready-made answers, her parade of underground orogence. On the other hand, it is impossible not to feel equally anguished by the sequences showing Juliane visiting her sister in prison, and her attempts to have some sort of intimate discussion under the eyes of the jailers.

IN THIS LIES the real success of Margarethe von Trotta. She does not rush to any easy conclusions, she reflects the tragedy of her characters faithfully, never overstressing it but through it stating the crisis of the whole German society today.

If there is a weakness in this powerful picture, it lies mostly with the male characters, so poor as to be unworthy partners for the two sisters. Marlene's husband commits suicide early on for he cannot cope with a marriage which has turned into a nightmare. As for Juliane's boyfriend, understanding, liberated, with it, even he can't really follow her need to uncover the whole truth about her sister's death, and eventually leaves her to her own devices.

As for the other flaw pointed out by several reviewers abroad, who were not satisfied with the superficial approach to terrorism, it isn't all that clear that it is a flaw. Margarethe von Trotta has said again and again that the movie is not so much about the methods or ideology of terrorism as about its psychological effects on the people emotionally involved in it.

But since most of the film consists of the encounters between Juliane and Marlene, the other aspects are, in the final analysis, less important. And Juliane and Marlene are beautifully performed by Jutta Lampe and Barbara Sukowa (Fassbinder's Lola). Both identify completely with their parts, down to the smallest detail, and by never courting the audience's approval give their characters additional strength.

Nothing comparable has been done on this theme. It may not be fun, but take a look around. What's so funny about the world we're living in?

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Sunday, October 8 at 6 pm.
Monday, October 10 at 8:30 pm.
Tuesday, October 11 at 6 pm.

Thursday, October 12 at 8:30 pm.
The film is in English with Hebrew and French subtitles.
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A Holocaust survivor attempts to renew his life in an orderly, logical society. A pawnbroker in Harlem, he is haunted by memories of his experiences as a concentration camp inmate during the Second World War.
Starring: Rod Taylor, Brook Peters, Geraldine Fitzgerald.
Director: Sidney Lumet.
Music: Quincy Jones.
Wednesday, October 11 at 8:30 pm.
The film is in English with Hebrew and French subtitles.
Admission fees: IS 150; IS 120 for Members of Friends Association.
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1. "The Meaning of Shalom Aleichem for our Generation" — a study evening (in Yiddish). In cooperation with the World Council for Yiddish Literature and Culture.
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AFTER FOUR YEARS of not showing in Tel Aviv, Barsuk returns with his familiar, multi-coloured, encaustic-surfaced oil paintings. This time, however, Barsuk supports his large canvases with a score of smaller works on paper, including several sensitive aquarelles and a group of panda sketches that parallel the oils in handling of paint and compositional structure.

The water-colours indicate that Barsuk is observing his subjects with greater intensity and trying very hard to break the standard, near total flatness, of his rendering. He has come a long way from the early pictures of 10 years ago, but has lost most of the naive drawing and hoisterous compositions in which ribbons of colour saturated the surface into a quilted network.

Barsuk's figures are more defined as personalities, yet they continue to be visual eulogies rather than real live characters. Also, the rich backgrounds have been reduced to an occasional bunch of flowers or a flash of natural landscape and stormy atmosphere. After years of investment, there are no great advances in Barsuk's paintings or in his ability to handle difficult fences. (Amalia Arel Gallery, Arlozoroff corner Ben Yehuda, Tel Aviv.) Till Oct. 21.

ISAAC KAHN's figurative bronzes

Barsuk's return



Barsuk: oil painting (Amalia Arel Gallery, Tel Aviv).

are slick and sentimental but competently produced. Reductively designed, his sculptures are linearizations of female gestures in

dance, in the boudoir and in love. Counterpointing the fluid lines, he uses sharp edges and expanses of undulating planes. Concave forms

are generally oxidized to draw a greater visual impact from the depression. The dark area also contrasts with the highly-polished outer shell, which produces an extremely dynamic, kinetically induced effect by absorbing the myriad reflections from the gallery and adjacent sculptures.

Like countless mediocre sculptors over the centuries, Kahn wants to personify the human form as an object of beauty and worship. But after Praxiteles, Bernini, Rodin and Brancusi, what more can one say? Kahn doesn't come close. (Talma Gallery, 27 Gordon, Tel Aviv.) Till Oct. 16.

JENNIFER BAR-LEV's newest quilts are outstanding. Having reconsidered her use of colour and design Bar-Lev has produced five stunning works. Stitched with strips and strips of coloured or metallic-tinted vinyl and canvas fabric, these hanging quilts seem to be patched into symmetrical designs, but are not. A central panel sets the motif and rhythm for the rest of the work, especially the border.

Bar-Lev has invested a great deal of energy and thought in the quality of her craft. Quilting is a hand-stitched while the assembly of heavy-gauge vinyls is done by machine. As with the hand-made quilts of yesteryear, one admires the

imperfections that determine the uniqueness of the crafted object. Of special note is an all-black hanging in which an angular design is syncretized into a progressive pattern by a mottled fabric set against a shiny material.

Bar-Lev's "homey" quality, coupled to classical motifs and synthetic textures, ties her craft into a proper "contemporary-humanist" framework. (Alef Art and Craft, 36 Gordon, Tel Aviv.) Till October 14.

REUVEN LEVAV has not come much farther in his quest to make the spectator comprehend a basic psychological scenario whose participants are portrayed as primal warriors in mythic landscapes. Undefined geographic spaces, understood only as unpopulated, non-urban and non-cultivated expanses of pigment, are described in a luscious sembled palette of greens, pinks, eobalts and mauves. Levav's people (Sportans and paratroopers), animals (horses?) and dwellings are drawn in simple black opaque line with accompanying shadow.

Although atmospheric light filters the surface and a tension is constructed between the images, these paintings are cold, unapproachable and distinctly unmoving. (Dvir Gallery, 26 Gordon, Tel Aviv.) Till Oct. 14.

Gil Goldfine

Neustein's maps: contention into art

Yigal Zalmona

THE "MAPS" SERIES by Joshua Neustein (now on view at the Israel Museum) was created this last year in New York. The emotional trigger was the return of the Sinai peninsula to Egypt. "In spite of the fact that my political views justified it," said the artist, "I went then through a deep trauma, such as one that follows the amputation of an essential limb." Psychologists might consider such a statement: the expression of a castration complex, but such a reaction would suit an artist whose work has been based for years on the principle of breaking up the whole into parts and reuniting it.

The map involves many semiological meanings. It is a politically and emotionally loaded image and, at the same time, a documentation of Geography, History and Politics. This image acts emotionally on groups whose affinity to geography and to changes in their territorial boundaries is complex and inclusive — such as in Israel.

The map is a rational sign, impersonal, mechanistic and has the character of a poster. A map can also be a symbol of national identity (for example: the Italian "Boot" or the form of the state of Israel as perceived by its inhabitants). Artists have used maps in their works both as an image or as a scientific nominator. Maps were used ironically (by the Israeli artist Michael Drozda) or for "Visual Investigation" (by the Dutch artist Jan Dibbets), both conceptualists. But Neustein's "Maps" are paintings. The colour is not used as part of a code intended to transfer information. The code which activates the work is poetic and not scientific. Neustein's maps have a certain artistic "style." Most of them could be considered as a kind of abstract painting. He uses colours oncharactistic of maps: mother-pearl, black, greys and

browns, applying them both thick and thin.

Neustein turns a contention into art on the one hand and, on the other, endows the painting with mundanity by turning it into a "map." These wild and emotional maps express Neustein's dualistic affinity with "Israelism." He compulsively paints the country, the Sinai desert and the Middle East, as if he were saying, "I am in the West (New York), but my heart is in the East."

Neustein is a "refugee" par excellence. Born in 1940 in Danzig, he wandered as a refugee to Russia, Germany, Austria and to the U.S. After living in a religious Jewish atmosphere in New York he began his art studies and emigrated to Israel.

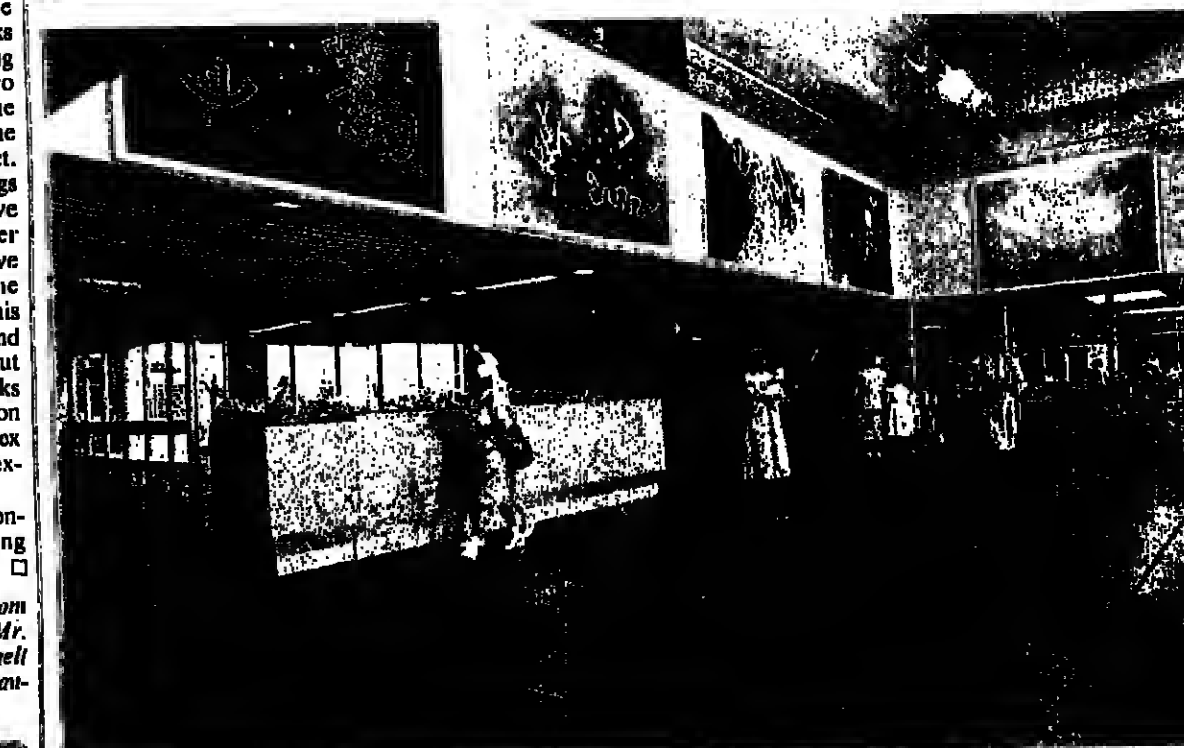
In the 1970s he was one of our leading young artists; he later returned to the U.S., keeping a deep emotional affinity with Israel.

Is there a connection between these maps and the works Neustein created in the past? One undoubtedly exists. In the past (in the beginning of the 1970s) his works revealed the process of their making (folding, tearing, etc.) according to certain preconceived rules. At the end of the 1970s his work became less "rational" and more abstract. The paper's folds and its tearings concealed (perversely) figurative images. The colour, no longer sprayed, was applied with sensitive and painterly brush-work. The drawings of the maps relate to this later group by their sensitivity and their intense expressiveness. But they also relate to his earlier works by being receptive to the question of how to represent the complex reality (map/painting), in the existence of a given system.

"I do not need to fold and conceal here," says the artist, speaking of the maps.

The above has been abridged from notes written for the exhibition by Mr. Zalmona, who is curator of Israeli Art at the Israel Museum. Meir Rannen is an leave.

Ardon's creation at Shaare Zedek



"THE CREATION" Tapestries, a series of ten works designed and donated by veteran artist Moshe Ardon and woven by Georges Goldstein at his tapestry studios at Jerusalem's Khutsot Hayotzer, have been installed in the lobby of the Shaare Zedek Medical Centre in Jerusalem. Commissioned for the hospital by the Jesselson family of New York, the tapestries have travelled the world for the last three years, raising funds for Shaare Zedek while being exhibited at museums and galleries. They are based on the Creation Story according to the Aleph Bet.

Herman Elkon

HERMAN ELKON, a prominent figure in the New York art and gallery world, died last month at 78. Elkon was among the founders of the Israel Museum. Besides the fine gifts he himself gave, like works by Soutine, Reg Butler, August Herbin, Dunoyer, de Segonzac, and Egon Schiele, he helped involve many others in the fledgling museum. In the almost two decades of its existence, he continued to devote much of his time and efforts to furthering the artistic level of the Museum's collections.

He was a regular participant in the Museum's annual International Council meetings in Jerusalem and always used the opportunity to involve himself in what was happening in the local art world. He will be deeply missed by his

many friends at the Israel Museum, at the Jerusalem Foundation, and throughout Israel. He is survived by his wife Fernande Elkon and by his son Andre Elkon. Another son, Robert, a New York gallery owner who also donated several important works to the Israel Museum, died last May.

Moshe Hoffman, 42

IT WAS with deep regret that we learned of the untimely death last month of Moshe Hoffman, one of the capital's most individual artists and one of its leading exponents of the woodcut. Over the last decade, Hoffman, who exhibited at the Debel Gallery, the Alon Gallery and the Jerusalem Artists House, became known as a celebrant of

conjugal bliss and family life. He also developed into a charming watercolourist, though, after suffering a heart attack, his work of late had taken on a more sombre note.

Wrong names

WE WOULD like to apologize for the rash of misspellings of artists' names that appeared in a translation of a recent article on the Tel Hai Art Meet by Ilan Nachshon of Yediot Aharonot. As no English or any other catalogue or even a press handout had been supplied, we were forced to guess at translations. Some errors also resulted from the poor state of the photocopy of the article.

Art. Ed.

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Old Yabur Court Museum, The life of the Jewish community in the Old City, mid-19th century-World War II, 6 Rah. Or Hahaim, Jewish Quarter Old City, Sun-Thurs., 9 a.m.-4 p.m.
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on the islands. Today, the Soviets have the largest embassy on the island, and the Bulgarians, who never had more than a trade commission headed by a chargé d'affaires, are busily establishing a permanent mission.

Also interesting is the fact that Czechoslovakia is about to set up an automobile assembly plant in Malta. Those familiar with the Skoda shake their heads in disbelief, since the car about to be foisted onto the unsuspecting population is reportedly so poorly made that Czechs are prepared to spend their last crown to buy Italian Fiat.

"Mintoff must have gotten a good deal," said the cocky government official. Mintoff's deals are famous in Malta, a country which regularly sells its soul for any type of economic aid. The Libyans pour petrodollars into docks, industries, hotels and sports complexes. The Red Chinese built the shipyards. The Pakistanis set up Air Malta. Malta's hospitals are staffed by Polish and Czech doctors. Dentists are trained by the University of Belgrade, Yugoslavia.

"It's called *realpolitik*," added the official. "We would like more economic help from Europe and the U.S. But if it's not forthcoming, we'll take it from the Russians or the Arabs. Our only stipulation is that we remain independent. No military bases on Malta, because the minute that happen we will once again become foreigners in our own country, second-class citizens."

THE MALTESE still bear the scars of 2,500 years of foreign domination. Culturally, they are a mélange of East and West. Seventy per cent of the local language, although written in Latin letters, is Arabic. The remaining words were bequeathed by the Italians and the English, who are apparently also responsible for the make-up of an average local: pasta followed by boiled beef and vegetables. Roman Catholics by religion, they are hot latins by temperament.

A war is currently raging on the highly-politicized island between the nationalists, who won a majority of votes at the last election, and the socialists, who remained in office because they carried one more district. The tactics include letter bombs, threats, and a boycott by the nationalists of many socialist-owned businesses, as well as the state-run broadcasting authority and the two cinemas which buy movies from a government distributor.

Many nationalists concede that Mintoff has done wonders for the country. Class differences have been virtually erased. Plenty of inexpensive housing has been built. Locals, who once spoke only English, now speak Maltese as well. The Church, has lost some of its power. There is universal suffrage, a national airline, and a lot of pride in being Maltese.

"But he's gone too far," said one respected businessman, who added that Mintoff is physically ill, probably with cancer, and that as a result his ministers are in command. "That's why I abide by the boycott. Politically and economically he's leading us toward disaster."

A typical reaction to this comment came from a normally calm party stalwart who announced that the Nationalist Party would never win, even if he had to personally gerrymander the already politically weighted districts of the island. "Tell your friend that this is the system of government here," he snarled. "And if he doesn't like it, he should pack up and leave." □

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"At this juncture one could say, naturally not putting too fine a point upon it and without wishing to overstate the case, that it is possible — hypothetically speaking, of course — that a second television channel could, so in speak, be established in the fullness of time, if circumstances permit."

Sir Humphrey, the devious permanent secretary of the Ministry of Administrative Affairs in *Yes Minister*, the British comedy series which brightens our TV screens on Saturday nights, would have been proud of our imaginary (?) government spokesman. For the political obfuscation and procrastination satirized so unmercifully in *Yes Minister* have characterized the long-awaited advent of commercial TV in Israel.

Since 1977, when MKs Ronnie Mili (Herut) and Yitzhak Berman (Liberal) submitted a bill for the establishment of a second TV channel, the Israeli public has been waiting impatiently for the promised respite from the limited (and often dreary) choice of programming offered by Israel Television.

Let us not forget that the first channel itself was king in coming, as the political leaders of the 1960s debated the introduction of television to this troubled land. Eventually, the effect of televised propaganda from across our borders and common sense prevailed, and Israelis were given access — albeit limited — to the world inside the box.

True, we all rushed out to buy TV sets, then colour sets and then video recorders. But contrary to the fears of the politicians, the educators and the economists, the State of Israel did not fall down about our ears. The source of all our current troubles lies elsewhere.

Five years now, the country has been poised on the brink of the commercial television era. After the ubiquitous Milo-Berman bill the government established the Kubersky Committee which, in 1979, recommended a second TV channel run by a public body and

financed by advertising.

Still no action. And just last month Cabinet Secretary Dan Meridor announced that Education Minister Zevulun Hammer was "likely, but not certain" to place a proposal on the cabinet table. Events of a loftier national nature overtook any such step. The decision still hangs in the balance.

THERE IS no lack of contenders for the concession, once the cabinet decides to establish the second channel (let us call it TV II for convenience). All manner of companies and organizations — political, financial and professional — have their eye on the franchise, which all believe will prove a gold mine for its investors.

"Despite the fact that the task is an enormous one, we would certainly like to be the second channel," says Gabi Rosenberg, deputy general manager of Jerusalem Capital Studios, one of the major contenders for the franchise.

"The job requires a great deal of financial and operational support and JCS has just that. We are part of the Leon Tamun group of companies, which means not only serious financial backing but also top engineering and production capabilities. In fact, one of the Tamun companies, based in Brighton, England, supplies television stations and facilities on a turnkey basis — everything from studio construction to the supply of equipment and training."

But Rosenberg stresses that, while he would certainly prefer exclusivity, it is highly unlikely that any single company will receive the entire franchise.

ANOTHER front-runner in the franchise stakes is Avraham Rotem, director-general of United Studios, traditionally the largest film-and-television operation in Israel. United Studios recently acquired Israel Commercial Television, which was set up last year by Eddie Soffer with the declared aim of eventually operating the second channel. When Soffer ran into dif-

ficulties, apparently both personal and business, Elizabeth Wolters-Alts, the major shareholder from West Germany, sought a buyer and United Studios snapped up ICTV.

"Despite his claims, ICTV under Eddie Soffer was absolutely incapable of carrying a second TV channel," declares Rotem. "He had neither the administrative, financial, nor professional capacity for such an undertaking. The dimensions we are talking about have never been seen in Israel and, even though we are the largest production company in the country — certainly after the acquisition of ICTV — I doubt if even we can handle the job on our own."

Rotem prefers a situation in which the new broadcasting company will include a major financial hook, such as one of the large local banks, a first-rate administrative and organizational team and an experienced production staff. "Given the required financing, I represent the only organization in this country large enough and professional enough to successfully carry out such a project," he says.

"We're talking about a lot of money," he continues. "Even if the infrastructure was provided by the Ministry of Communications and we were told to come in and start organizing the broadcasts, several tens of millions of dollars would be required to produce indigenous programmes, purchase the rights to foreign shows and films, attract advertising and so on."

Rotem's solution is to grant the public a degree of ownership, via the Tel Aviv Stock Exchange. As for the country's newspapers, anxious about the expected loss of advertising revenue to TV II, "they can also buy into the project, but they should not be given an automatic guarantee of partial ownership."

DAN ARAZI, managing director of the Jerusalem Communications Centre and co-director (with Micha Shagriri) of Kastel Communications, of which JCC is part, does not share Rotem's view of the investment re-

quired for the second channel.

"The concession will be split between a few companies and they should remain decentralized," he says. "There is absolutely no need to spend a lot of money on new buildings and facilities. Everything already exists in the various production companies. All that the Ministry of Communications would have to provide would be a transmitter and a few rooms for a central editorial staff."

Broadcasting Authority director-general Yosef Lapid told the 1983 Advertising Congress, held in Tel Aviv in April, that it would take about two years to install the technical facilities necessary for a second channel. ARAZI begs to differ. "We already have the infrastructure," he says. "It just has to be utilized more."

Kastel is one of the prime candidates for the second channel. But, unlike Rosenberg, ARAZI claims he and Shagriri wouldn't want the whole cake, even if it were offered to them. "Not that we couldn't handle it," he asserts hastily. "We are the leading production outfit in Israel, and London Weekend Television is a partner in Kastel. But I truly believe in competition, not only between the existing TV station and the new one, but also within the stations themselves. I think it's good for everyone, including ourselves."

WHICH BRINGS ARAZI to his criticism of Television House and his blueprint for the commercial station.

"The present Broadcasting Authority is a closed system," he explains, "with a manpower roster that was frozen somewhere down the line. An unproductive, uncreative individual who has tenure can't be fired. Not only is this useless worker 'stealing', so to speak, from the public purse, but he is also preventing another, more able, person from taking his place. There is no incentive to work and this is extremely unhealthy for an organization with creative pretensions."

TV II, ARAZI insists, cannot be permitted to become another ivory tower.

"No matter who gets the concession," he says, "it must be conditional upon performance. If I don't come up to scratch as far as my contractual commitments are concerned — the correct proportion between various types of programmes, adherence to the TV code, etc. — I should lose my licence to broadcast."

These are not his original ideas, ARAZI adds. The Kubersky Commission itself made similar recommendations. In fact, the director-general of London Weekend TV appeared with his Kastel partners before the commission and made recommendations along the lines of British commercial television. ARAZI thinks the British formula is ideal for Israel, although he realizes that some adjustments will have to be made for local conditions.

Emulating Britain's Independent Broadcasting Authority, TV II would be headed by an independent public authority, unaffiliated with the existing Broadcasting Authority.

"There are worrying signs that the new station might be brought under the wing of the present authority, using the pretext of economy," ARAZI cautions. "But centralization will bring about precisely the opposite effect: a more wasteful and expensive operation and poorer quality viewing for the nation."

Rosenberg concurs. "Time and again we've seen how industries that have been decentralized and removed from the sphere of government control have flourished. It's time we had some *laissez-faire* in television too."

HE SUPPORTS some form of central control regarding broadcast content, "as long as the controlling body is composed of serious individuals who understand the medium and are able to assess what the public wants and what it should see. These people should come from within the industry, but the controlling body must be con-

stituted in such a way as to neutralize their business interests in the TV world."

ARAZI sees a different kind of statutory authority, consisting of leading public figures, such as retired judges, noted authors and former educators. He is perfectly content with politically identifiable personalities, "as long as they do not belong to a specific political apparatus and do not make their living from political activity." But since TV has an undeniable political clout, it is not feasible that the controlling body will come from anywhere but the political arena, he asserts.

The main point in ARAZI's scheme is that the board of directors would not run TV II. A small administrative-editorial team, composed of senior producers, programme directors, news directors and other TV professionals would operate the station on a day-to-day basis, without any interference from the board of directors, as long as they did not contravene the predetermined code of behaviour.

This editorial nucleus would commission programming from the various contractors who were awarded the production franchise. This dual level arrangement would ensure the essential independence of the programming, ARAZI explains, even if somebody up there has ideas about tighter political control.

The threat of forfeiting one's concession will provide ample incentive for satisfactory performance. "Two years ago, in Britain," ARAZI recalls, "two of the 13 concessionaires didn't pass muster and were sent a notice by the editorial board. As there was no improvement, a second warning was issued. When this also failed to elicit satisfactory results, the two companies immediately lost their licence to broadcast. In a trice, two rival companies snapped up the concessions."

UNITED STUDIOS, JCS and Kastel, although the leading contenders for the TV franchise, are far from being alone in the field. Idan Films and TV Productions, a veteran Jerusalem company that has acquired a considerable amount of experience over the past decade, is also a claimant. So is three-year-old Rimom Communications, run by Amos Zuckerman, former head of Israel TV, and Dan Shilon, former director of Israel TV's News and Sports departments. Other companies wait in the wings, some of them *ad hoc* affairs, established with the sole purpose of getting a piece of the commercial TV action.

"Everyone is trying to get on the bandwagon," complains ARAZI. "They all think this is the biggest money-making machine to come along in years. Powerful financial groups are organizing, usually with the inclusion of some small production outfit to lend legitimacy. But they've lost sight of one fact — only experienced TV professionals will be able to run the show properly. And I mean professionals — not everyone who owns a video camera and an editing console has to get part of the franchise."

Determining which companies will share the concession is only part of the equation; the other part is deciding how to distribute the broadcasting time among them. (Regional division, which exists in some European TV systems, is impractical here, given the small size of the country.)

Should the franchise be split according to subjects, with Company A handling drama, Company B children's programming, Company C sports and news and so on? Or

should two or three companies divide the week among themselves, as in the British IBA, where Thames Television broadcasts Monday through Thursday and London Weekend TV covers Friday, Saturday and Sunday?

ARAZI prefers the latter method, perhaps with a more modular variation of alternating not only the days of the week but also morning, afternoon and prime time broadcast hours.

ACCORDING to the Kubersky Commission's recommendations, TV II will be financed by broadcasting commercials. Are the "service announcements" to which the Israeli viewer is currently subjected any indication of what we will be getting in the future, only in much larger doses?

Absolutely not, according to Rosenberg, Rotem and ARAZI. They explain that the scripts for the service announcements are dictated by the institutions ordering them and that the cheapest bid usually wins the public tender.

"What can one expect," asks Rotem, "when the lowest cost estimate is the overriding factor? You can't get very much out of a budget of \$3,000 per production minute."

Rosenberg deplores the low level and poor taste of most of the service announcements. "Lately the emphasis has been on pretty girls and entranced breasts. I honestly don't know who is responsible for this approach. Is Ashkelon really characterized by beautiful girls in bikinis? Especially when they bring all the models from Tel Aviv?"

A good commercial can be enjoyable, ARAZI contends. "Just look at all the people who make sure they arrive early at the movie theatre so as not to miss the commercials."

Rotem sees an accepted code as a prerequisite for commercial broadcasting in Israel. The model could be Britain, Germany, France or the U.S., he says, but once determined, everyone would have to adhere to the rules — so many minutes of commercials per hour, when they can intrude on the programmes, etc.

Again, ARAZI holds that TV II can profit from the British experience: Only spot commercials with no total sponsorship of a programme allowed. Commercials presented in elusters and only at natural breaks — between programmes or between distinct sections of a given programme. No advertising of cigarettes or alcohol. No commercials during children's programme time and no direct appeals ("Ask your mother to buy you...") during programmes for youth. Aulcie Perry would be allowed to advertise basketball shoes or chewing gum on a news or drama programme, but not during a sports show. And so on.

WHAT KIND of programming can we expect from TV II?

"Certainly more 'optimistic' programmes," says Rotem. "Right now, when someone gets tired of the dreary, pessimistic attitude of Israel TV's programmes, he flicks the remote control and watches Jordan, Lebanon or Egypt. Why shouldn't he be able to watch a Hebrew channel which reflects the entertainment preferences of the public?"

It is impossible to keep this nation in "educational tension" all the time, Rotem continues, with programme after programme on serious subjects like road accidents, historical documentaries and political debates. "After watching a bit of this, one has the right to say 'To hell with it all,' and switch to the commercial station."

Omri Maron, senior producer at JCS, wants to see "the news pat-

terned along CBS lines, sports like ABC, drama like the BBC and commercials emulating the style and quality of the French." International co-productions of documentaries, mini-series and feature movies, wide sports coverage from home and abroad, improved news magazines and children's programming are high on his list for TV II.

Rosenberg does not expect local productions to rival foreign offerings for some time. He has already had preliminary discussions with JCS overseas clients about the supply of films and shows for TV II. "Although Israeli companies have improved tremendously over the past few years and some very high quality productions have been made, I don't see any chance of competing with the major foreign companies. It's still a lot cheaper to purchase a drama or a mini-series from the U.S. or Britain than it is to produce it ourselves."

THE POLITICANS have procrastinated over TV II, protesting concern for the country's faltering economy, the alleged effect of TV violence on the young, the implied threat that future generations will forget how to read, and on and on. But their reluctance to terminate Israel TV's monopoly really stems from another issue altogether: coverage of current affairs.

The politicians cannot fathom why TV presents everything "in a negative light." They see the TV reporter (and his radio and print colleagues) as the enemy — always criticizing, constantly probing. No wonder they are loath to expand his field of operations.

Rotem adopts a cautious approach to the news. Quoting Winston Churchill's maxim about democracy, with all its faults, being the best system we have, he says that "Israel's democracy has to pay many prices, notably coalition compromises of various kinds. Whoever runs TV II will also have to make certain compromises. Criticism will have to be carefully monitored. Within the democratic rule, one has to learn to play the game the best possible way."

Doesn't that mean kowtowing to overt or covert government pressure on what should be broadcast? The franchise can, after all, be lost. The cabinet gives and the cabinet takes away.

Not so, says Rotem. "Public opinion polls will play a major role. The government won't have the only say."

It is true that any independent organ of opinion must be critical, says ARAZI, which, by definition, means anti-the-government-of-the-day, whatever its ideological bent. However, he believes that the creation of a second channel would alleviate, rather than compound, the politicians' dissatisfaction.

"The sensitivity of the topic of TV news coverage is no greater in Israel than in other countries," he says. "The British government is also terribly concerned about its image on the tube." ARAZI's answer — to both those who fear TV II will be wary of criticizing the government for fear of losing its licence and those who complain of anti-government prejudice and distortion on TV — is to take a look at the printed press.

"One newspaper balances the other," he says. "If TV II makes a statement, Israel TV will try to find a different way of tackling the issue. In the long run, things will balance out and all this excitement surrounding TV news will evaporate. Today, everything reported on our single channel assumes exaggerated, bombastic dimensions."

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terned along CBS lines, sports like ABC, drama like the BBC and commercials emulating the style and quality of the French." International co-productions of documentaries, mini-series and feature movies, wide sports coverage from home and abroad, improved news magazines and children's programming are high on his list for TV II.

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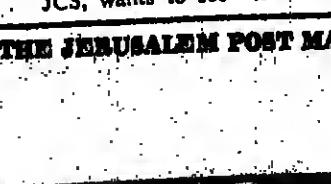
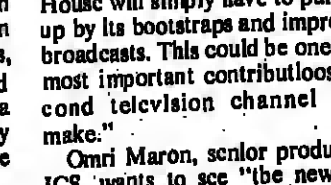
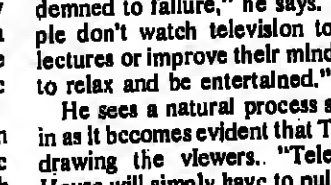
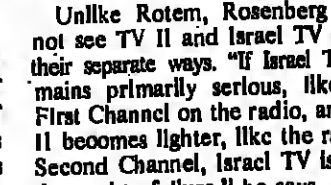
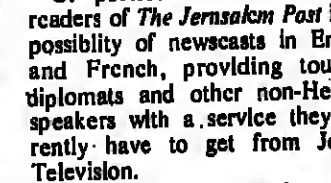
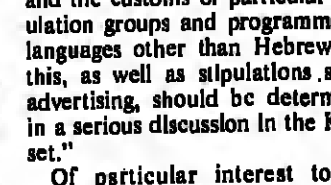
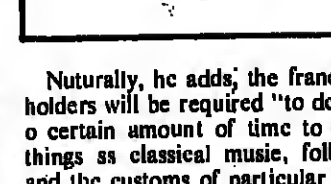
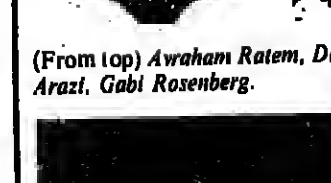
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(From top) Avraham Rotem, Dan ARAZI, Gabi Rosenberg.

(Photo: Frank)

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Rosenberg does not expect local productions to rival foreign offerings for some time. He has already had preliminary discussions with JCS overseas clients about the supply of films and shows for TV II. "Although Israeli companies have improved tremendously over the past few years and some very high quality productions have been made, I don't see any chance of competing with the major foreign companies. It's still a lot cheaper to purchase a drama or a mini-series from the U.S. or Britain than it is to produce it ourselves."

THE POLITICANS have procrastinated over TV II, protesting concern for the country's faltering economy, the alleged effect of TV violence on the young, the implied threat that future generations will forget how to read, and on and on. But their reluctance to terminate Israel TV's monopoly really stems from another issue altogether: coverage of current affairs.

The politicians cannot fathom why TV presents everything "in a negative light." They see the TV reporter (and his radio and print colleagues) as the enemy — always criticizing, constantly probing. No wonder they are loath to expand his field of operations.

Rotem adopts a cautious approach to the news. Quoting Winston Churchill's maxim about democracy, with all its faults, being the best system we have, he says that "Israel's democracy has to pay many prices, notably coalition compromises of various kinds. Whoever runs TV II will also have to make certain compromises. Criticism will have to be carefully monitored. Within the democratic rule, one has to learn to play the game the best possible way."

Doesn't that mean kowtowing to overt or covert government pressure on what should be broadcast? The franchise can, after all, be lost. The cabinet gives and the cabinet takes away.

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A CHOICE OF CHANNELS

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הכרזה מן האולם

IF YOU have chosen Cynthia Ozick as your personal oracle, interpreter of the human condition, proxy muse of the English language; if you have found yourself out of touch with "real life" after a first encounter with "The Pagau Rabbi"; if you have conjured up pictures of Ibsen's strange Northern females or Melville's Isabel while reading Ozick; if lung lace runners adorning *rebel* tables have presented you with enigmas concerning the real and the fantastic; then *Art and Ardor*, Cynthia Ozick's first collection of essays, will not reinforce your earlier impression of her.

Here the conjuring storyteller has been replaced by a fierce champion of oppressed "women" writers and, climactically, of the Holy Covenant itself. She has transformed herself into a kind of high priestess. No, I must correct that, for feminine suffixes would disturb her. She is a high priest, who preaches Jewish morality to Jewish male writers who have forgotten their heritage and blindly mirrored their genius.

She scolds Harold Bloom and she praises him, for he is sometimes a forgetter and sometimes a rememberer. Taking him to task in an essay entitled "Literature as Idol: Harold Bloom," she accuses him of inventing his own idols — this is the paradoxical result of his revision of existing literary concepts. A Jew is someone who shuns idols, she states. But Bloom has made himself into a double image: "He is both Terach and Abraham."

BUT I AM ahead of myself. The opening essay, "Justice (again) to Edith Wharton," is penetrating and shrewd, and leads directly from the person to the writer, not to the "woman" writer. "Woman" must be discarded and, nakedly, "writer" must stand. This writer is not the proper curled and corseted drawing room presence, the stiffly posed woman "seated at a vast and shining gold-tooled desk" in a famous photograph. Unapproachable and inimitable (when at her best), Ozick attests, Wharton does not merely judge society, but "turns society into an exulting bird of prey, with blood on its beak, steadily beating its wings just over our heads...turns society into an untamable idea." Despite family, husband (a strange, and story), friendships, servants, her

FOR FORTY-FIVE consecutive years, the New York Yankees ruled major league baseball with the same autocratic sweep that The Lion of Judah ruled Ethiopia. The Yankees were to baseball what Liverpool is to English football, only more so. The Yankee's yearly suzerainty was as inevitable as snow in the Los Angeles basin. But like The Thousand Year Reich and The Five Year Plan, all good things must come to an end. In 1965, New York's hegemony crumbled, and for the next eight years the Yankees won no pennants, suffered four losing seasons, and one year finished (the ignominy of it all) dead last. The Yankee past was strewn with baseball's nobility: Babe Ruth, Lou Gehrig, Joe DiMaggio, and, in later years, Mickey Mantle, Yogi Berra and Whitey Ford. The Yankee fans remembered these knights in shining pinstripes and sighed.

Then came Steinbrenner, the new Yankee owner, who confers his name on this book, written by the sports editor, Dick Schnap. George Steinbrenner assumed the helm of the floundering Yankee Clipper in January, 1973. With baseball acumen, and an unlimited supply of hard cash, Steinbrenner returned

Spiritual steel



ART AND ARDOR: essays by Cynthia Ozick. New York, Alfred A. Knopf. 305 pp. \$16.95.

Shirley Granovetter

first loyalty was always to her writing; and her life, her real life, was a life of ardour devoted to art.

THE SECOND essay, "Mrs. Virginia Woolf: A Madwoman and Her Nurse," abounds in further examples and defences of genius, once again not female genius. Now Ozick dissects her: first Jew, Leonard Woolf; Woolf, the Jew who thought he was no longer a Jew, became so convinced he had shed all things Jewish that he boldly visited Nazi

Germany. "It was a test," Ozick maintains, "not of the inherited fragment of spiritual steel, but of the strength of his exemption from that heritage." Woolf has always been regarded as "a salinity socialist...a saintly husband," not as a man trying to trade his Jewishness for Englishness. So Ozick notes a point usually passed over, that Woolf, through his marriage to Virginia Stephen, and in defiance of a haughty English distaste for Jews, aspired primarily to become the perfect English gentleman. Ozick's Virginia heroine had "practitioner of her profession," and Leonard is one who, despite religion, yet Virginia became his shrine and he its celestial guardian.

Disbury-keeping is a writer's

therapy. Surely Ozick is identifying with Virginia in her choice of quotations from her diary, which overflow with ungenerous caricatures of fellow writers. "They parade by," she writes, "these portraits by the dozens, then by the hundreds...extraordinary not only for the power of their penetration but for language as strong and as flexible and as spontaneous as that of any of the English masters, including Dickens."

WITH A seemingly ingenuous quotation from E.M. Forster's *The Longest Journey*, "Oerald died that afternoon," Ozick launches all of her troops, her sharpest words, into a Virginia-esque examination of *Maurice*, "a full scale history of a homosexual." She pictures Forster not so much lying siege to society as besting it. "Trust fiction, not life," she admonishes in parentheses. "No pornography... the sex scenes are hardly there at all," but Forster finds agreeable ways to say what he wished to say about the physical aspects of male bodies. Yet in the end she responds as a Jew to Forster, for he has chosen the Elysian Fields over Mount Moriah. Passionately she defends the purity of the Written Contract over his mere statement: "This is my friend; I love him."

POOR TRUMAN CAPOTE. "Time at length becomes justice," Chief Justice Ozick decrees from her bench of authority. Then in a wink, she changes her form and goes for the jugular in a speedy TKO of Truman Capote, lightweight. Marvelling at the "psychology of people who are attracted to the psychology of criminals," she finds Capote "dead and empty." He has not moved forward from his first blinding success. He writes about "Life," which is not the subject of fiction. "Magic" is, Life, she says, is deed; and so is literature.

THE JEWISH theme now grows stronger. The old Black-Jewish empathy of "Angel Levine" is blotted out by the bloody, murderous ending of *The Tenants*. The real theme of Malamud's book is pogrom, she warns.

A STRANGE pair follows: Mark

Harris *The Goy* and John Updike's *Bech: A Book*, set side by side as "Cultural Impersonation." Harris, the Jew, produces an anti-Semitic Christian, while Updike, the Christian, researches his Jew and yields "an imbecile to the core." Yes, but what of Ozick? She ably recalls the Dickens pair, Fagin and Mr. Riah, to make her point about the entire series of Bech books and to ask the crucial question, "What next?"

PARTICULARLY pertinent is her postscript, which progresses from *Bech: A Book* to the more smoothly worked *Bech Is Back*, of twelve years later. The hollow Jew visits the "Holy Land and (alas!) the Wailing Wall and the Via Dolorosa, all at once, and leaves all this grandeur with only one thought in his minuscule brain: the worrisome future of the West Bank.

"THE FOURTH SPARROW" is Ozick's personal tribute to the memory of her beloved Gershom Scholem. Sparrow, indeed. To the gigantic sea that is Gershom Scholem, Freud is a mere "whitecap." Filled with his family history, juxtaposing the ironic death camp extermination of his Marxist brother with the honoured and creative life of Gershom the Zionist, this is an alagiac encomium in a sea of troubles.

THE EARLIER COURSES OF *Art and Ardor* are excellent but the desert is superb. For, in the end, Ozick becomes the familiar Ozick of *Bloodshed and Three Novellas*, *The Pagan Rabbi* and *Other Stories*, *Trust*, and most recently, *Levitation*. "A Druggers In Winter," the final essay, is a mood piece. The reader is no longer a critic judging a critic who is in turn judging a critic. For Americans over fifty, all the sweet dreams of more than thirty years ago are wrapped up in one gift box. It is a special gift for me, for my father was Ozick's father in his starched white cotton pharmacy jacket, and my mother her mother in her worn shoes, working at his side. And I was the darling of the librarians who visited my father's drugstore, (my library was directly across the street).

It is all so perfectly done that I suspect her God of Sinai has personally directed her.

Galvanized Yankees

STEINBRENNER by Dick Schoep. New York, Avon. 320 pp. \$3.50.

Richard Penniman

the erstwhile Bronx Bombers to the position of pre-eminence they had once regarded as their exclusive hallelujah. By 1976, the New York Yankees were back in the World Series and, in the "October Classic" of 1977, they dethroned the L.A. Dodgers and became champions once again.

Under George Steinbrenner's ownership, the Yankees have consistently contended for the top spot. Steinbrenner seems to have done an excellent job of putting a "belly up" organization back on its feet. Why then do so many people seem to hate him with fundamentalist fervor? An attempt to answer this question is the essence of this book.

DICK SCHAAP SAYS "I was stunned by the number of otherwise powerful and courageous men, in-

cluding corporation presidents and working newsmen, who would talk about Steinbrenner only if their identities were protected. 'If George decides he's going to get you,' one wary source insisted, 'he'll get you'."

Steinbrenner has certainly "got-ten" his share. Originally sharing ownership of the Yankees with eleven other businessmen, Steinbrenner had them removed (after their Maobeth removed heirs to the throne. The last man to stand in the way of George Steinbrenner becoming "Principal Owner" was Michael Burke, the former president of the Yankee organization. Steinbrenner accused Burke of financial mismanagement, and had him dropped through the ranks to the position of "consultant," a three-syllable euphemism for being put out to pasture.

Supposedly, one evening not long after his demotion, Burke happened to dine in a restaurant where Grabe Paul (president of the Cleveland Indians baseball club)

and his wife were also eating. 'How are you?' Mary Paul asked, brightly, and Mike Burke was said to have responded, 'I'll feel a lot better as soon as I get this knife removed from my back.'"

Steinbrenner has paid huge salaries to his managers and players, and has dismissed them, with the same lack of caution usually reserved for office clerks. His current manager, Billy Martin, has been hired, fired, re-hired, re-fired and now re-hired for the third time in eight years! Yankee fans are well aware of the love-hate relationship between Steinbrenner and Martin. Reading this book will make you well aware of it, too.

In oddah words, if youse a Yankee fan dis book is for you. If you're not, Steinbrenner (the book and the man) will certainly not make you one. I'll leave you a final clue:

"TV Guide announced its annual Nice Guy Award, a fusticious title for the person the magazine considered the most boorish personality in sports. John McEnroe came third in the ratings. George Brett of the Kansas City Royals came in second. George Steinbrenner came in first for the second straight year." □

Tin suits

KNIGHTS by Deirdre Headon. Illustrated by Julek Heller. New York, Schocken Books, 192 pp. \$24.95.

I FIND IT somewhat comical that this glorification of some of the more repulsive aspects of Christian legend is illustrated by a London-based Jewish artist born in Jerusalem; and published by such a famous Jewish firm.

Heller's illustrations are all glorification, skilled enough but drawn from too many styles and sources.

Hendon's texts give us potted versions of the legends of Arthur, Roland, Siegfried, Lohengrin et al, interspersed with lore about pages, squires, arms and armour, tempered with a few comments about how their religion was often mixed with bloodshed and rape; she recalls how the Crusaders were said to walk ecstatically through the streets of Jerusalem ankle-deep in blood. □

Meir Ronnen

THE THRONGS of Christian pilgrims touring Israel today are heirs to a long tradition. Their earliest antecedent was Meliton of Sardis (Turkey) who came in the mid-2nd century, primarily to look for Old Testament sites. Christian tourism really took off in the 4th century after Constantine and his mother Helena had established the first major churches on traditional holy sites.

This book delves learnedly into all aspects of Christian pilgrimage in the 4th and 5th centuries, tracing the political background, the details of the journey, the conditions of the visit, and the stories of the best-known visitors, imperial and ecclesiastical. Already in the 2nd century, there was a Christian tradition for the site of Golgotha, but it was occupied by a pagan temple; identifications existed also for the cave of the Nativity in Bethlehem and the site of the Ascension on the Mount of Olives. These three places constituted the original core of the Christian Holy Land.

Constantine destroyed the pagan temple on Christianity's most sacred spot, and built there the first Church of the Holy Sepulchre; he was personally concerned with the building and its interior decoration. It was a small building, smaller — says Dr. Hunt — than many village churches, but its main feature was the open courtyard surrounded by ancillary buildings for lodgings and services. Constantine also built a church of Mamre near Hebron, while Helena took the initiative for the churches at Bethlehem and on the Mount of Olives. All this spurred pilgrimage, which in turn spurred new building, not to mention the "discovery" of new sites.

NOT ALL Christians were happy with Holy Land pilgrimage. Jerome, constantly irritated by the stream of visitors intruding on his privacy in his Bethlehem grotto, felt that Christianity, unlike Judaism, was a universalist faith and should discourage any focus on a particular territory. A man, he said, must carry his cross everywhere, and "by the cross I mean not the wood but the passion. And that cross is in Britain, in India, in the whole world." He therefore discredited religious bonuses conferred by visiting holy

THE ALTERNATIVES to the establishment of an independent Palestinian state in the West Bank and the Gaza Strip, as listed and analysed by the author of this book, are: annexation by Israel, perpetuation of the status quo, federal or communal arrangements, and territorial compromise within the so-called "Jordanian option." Mark Heller's own choice as between these options is presented with eloquence and a good deal of persuasiveness. His readers can only wish that things were as simple and well-organized in real life as they look in theory.

An independent Palestinian state, the author argues — even one dominated by the Palestine Liberation Organization — "would probably result to a significantly less tense and dangerous environment for Israel." More importantly, he maintains that Israeli agreement to the idea of such a state could by itself well "remove the main motif of Israeli-Arab conflict and diminish the political basis of Arab threats to Israeli security."

Such a state, if it were created with what the author calls "appropriate" "risk-mitigation provisions," and within the context of a broad Israeli-Arab détente, would serve also to promote Israel's fundamental strategic objectives of neutralizing the Palestine issue as a factor in Israeli-Arab relations, "while preserving the Jewish, democratic character and vitality of Israeli society."

Heller concedes that the proposed settlement would not solve all Israel's problems, or provide absolute security, or guarantee perpetual peace. But it would, in the circumstances, be "the least of all evils." As he sees it, "Israel's historical and geographical circumstances are such that any conceivable posture involves considerable risks and costs. "Rather than avoiding a comprehensive peace with the Palestinians, Israel



"Caro's Bible History Atlas" by F.F. Bruce (1975) is published simultaneously by Carin in Jerusalem, Crossroad in the U.S., Potemkin in the U.K. and E.F.S. forger in Sweden. The Bible is illustrated in 96 full-coloured maps accompanied by a summary of the key events.

Following Helena

HOLY LAND PILGRIMAGE IN THE LATER ROMAN EMPIRE A.D. 212-460 by E.D. Hunt, Oxford, Clarendon Press. 269 + x pp. £16.50.

Geoffrey Wigoder

sites or possessing holy relics.

But the pressures for pilgrimage were too strong — especially to Jerusalem, which was not only the scene of the crucial events of the New Testament but was to be the site of the Second Coming. Prominent Christian travellers, the jet set of their time, traversed the principal routes with considerable publicity.

Those who came by land took in sites en route — Edessa, Antioch, Sinai, etc. A pilgrim coming overland from western Europe must have allowed at least a year for the journey; on an average day he travelled 20 miles. In some stretches, soldiers were provided to ensure the safety of the travellers. The roads were lined with stinging pustis and hostels supervised by local monks.

The pilgrims, moving in groups,

remained within a strictly Christian context, singing hymns and psalms as they went, many indulging in ascetic practices. However, dangers and temptations intruded. Gregory of Nyssa warned intending monks and virgins of the hazards of pilgrim journeys. Travel meant an absence of distinctions, and men and women could not be kept segregated on the road. The women, he warned, needed help in getting off or on their mounts and at difficult parts of the journey. Moreover, he warned about the personnel in the hostels. Forbidden emotions might surface — "How is it possible to pass impassively through places where passions lurk?"

The alternative was to travel by boat, which, with luck, was much faster — with favourable winds, a week from Italy, two weeks from France. But great hazards (shipwreck and pirates) were attached to voyages, and conditions were thoroughly uncomfortable and distasteful. Sometimes, a poor pilgrim worked his passage as a member of the crew.

BEFORE LONG, the Holy Land

had its extensive network of Holy Sites, associated with the Old and New Testaments, ranging from the house of Rahab in Jericho to the actual stone rejected by the builders in Psalm 118:22. Visitors to Sinai could see where Moses broke the tablets, the place where the manna fell, and the tracks of Pharaoh's chariots.

Relics became a big thing and souvenirs a thriving business. Although Helena was credited with locating the True Cross, this tradition, says Hunt, actually developed only 60 years after her death. Once identified, the "True Cross" had to be carefully guarded; one ecstatic worshipper on kissing it bit off a piece for himself; from time to time, other pieces were purloined.

However, it was ascribed regenerative qualities so that any missing piece grew back into place. Any relic from the Holy Land was a treasured possession — Jordan water, earth, flasks of oil, wooden crosses. Some of the major relics ended up elsewhere — the remains of St. Stephen in Minorca, those of the prophet Simeon in Constantinople, etc.

THIS BOOK also traces the development of special church liturgies. Each site had its own special occasions, and the annual cycle of liturgical events provided round-the-year attractions and occupations for the visitor. Thus, the anniversary of the dedication of the Golgotha basilica was marked by a special eight-day liturgy that encompassed all the holy places in Jerusalem. (Nazareth was not yet in the picture and is not even mentioned in this volume.)

By the mid-5th century, the Holy Places were firmly established in the heart of the Christian Empire. In the early 4th century they had been virtually unknown and enjoyed only a local status. Now they were transformed into the pivot of devotion for Christians from all parts of the Roman Empire, enjoyed universal veneration and constituted major weapons in ecclesiastical politics. A very large number of monks from all parts of the Christian world now lived in Jerusalem and its environs, and the great dream of every Christian was to see for himself the places so familiar to him from his reading of the bible. □

A Palestinian State was completed

before the Israeli invasion of Lebanon in June, 1982. In the 15 or so months that have elapsed since, unpredictable and unsettling things have occurred that are bound to have a radical effect on one's views.

In connection with an independent Palestinian state, perhaps the most crucial development has been the failure of the Palestine Liberation Organization — or at least of the moderate majority led by Yasser Arafat — to bring itself to accept President Reagan's plan, which envisages Palestinian self-government in Judea, Samaria and Gaza in association with Jordan.

Now it may be impossible to decide whether Israel's forthright refusal to consider the Reagan plan, or Arafat's failure to endorse it even initially, caused its demise. However, as Heller knows very well, it is difficult to conceive any Palestinian state or "entity" without PLO involvement. But the PLO is badly split, and conveys the strong impression that it would settle for little less than the whole loaf. The whole can be a balanced, well-argued and adequately documented analysis of the kind provided here by Dr. Heller take us? Not very far, I am afraid. □

Athletics

GREAT JEWS IN SPORTS by Robert Slater. Middle Village, N.Y., Jonathan David. \$14.95.

Steve Leibowitz

FOR MANY Jewish boys growing up in the United States, their first, and sometimes their only, source of Jewish pride and identity derives from relating to their hero, the Jewish athlete. It was that way for me. Apparently, it was that way for Robert Slater.

Being a sports fan is an important part of life for most American boys. They love their home team in each sport. For Jewish boys, there is a kind of dual loyalty. They're following the fortunes of their home team but also of Hank Greenberg (or Sandy Koufax, if they're a bit younger). They want him to do well, but they want him not to play on Yom Kippur. What pride they have as the announcer explains why the Jewish star is not in the stadium.

Great Jews in Sports includes more than 150 biographies and thumbnail sketches of Jewish athletes in more than two dozen sports. It features contemporary stars and sportsmen from the turn of the century. An entire section deals with Israeli athletes past and present. This is a most welcome inclusion, since many Diaspora Jews don't seem to know about Israeli sportsmen.

These are the accounts of Jewish Spartans who somehow broke out of the ghetto frame. They managed also to free themselves of Jewish parents who were afraid they would get hurt.

It appears that there was very little diminution of Jewish identity among them though, on the other hand, they maintained little noticeable contact with the Jewish religion, culture or homeland.

Since the start of the Maccabiah Games in Israel, however, most of the top Jewish athletes have played some part in the Jewish Olympics. Possibly for this reason, Slater devotes a special section to the Maccabiah Games, and the newly established Jewish Hall of Fame at the Wingate Institute in Netanya.

ALL THE ATHLETES included here were world-class performers. Most Jews are aware of their sages and Nobel Prize-winners. How many are aware of the Jewish identity of Red Auerbach, "the most successful coach in basketball history," Gyoza Victor Barna, "the greatest table tennis player who ever lived," Jerusalem-born Ike Berger, the first featherweight to lift 800 pounds; the Grand Prix racing champion, René Dreyfus; the bull-fighter Sidney Franklin; and, perhaps the most impressive of them all, the "greatest woman track and field star in the world," Irena Kirszenstein Swewinska?

Slater has not forgotten the touching and tragic story of Gretel Bergmann. She was a great German high jumper who might have won a gold medal at the 1936 Berlin Olympic Games. The Nazis forced her out of the team, and she never had the chance to compete.

The last major work on the subject, *The Encyclopedia of Jews in Sports*, appeared in 1965. Now the sports figures of the past two decades can assume their just place in history, and in the minds and hearts of Jewish fans. □

A deluge of ideas

RUTH FINER MINTZ'S new book is deeply lyrical in impulse, and contains some exceptional poems. In "Experience," the anatomy of an established marriage is exposed in a few, evocative lines:

*In contrition we withdrew,
shrank, self-sufficient, small
until half-addressed
we surprised each other
in the hall.*

It is this personal note that Ruth Finer Mintz excels at; one finds it for example, at the end of her poem "Season." Another memorable ending is to be found in "The Flying Horse":

*You show this unbelieving time
the fixed may fly and the dead
sing.*

She is firmly anchored to her subject, and in her best, in the narrative poems such as the "Peeph Tree" or "Avi, Avi" (in the death of her father), where she sustains the pace

AUGURIES CHARMS AMULETS by Ruth Finer Mintz. New York, Jonathon David. 93 pp. \$12.50.

Aloma Halter

and tension within the narrative form; but it is in the looser more "metaphysical" poems that one becomes conscious of her having come adrift from her moorings — as in the "Glassblower."

It's not really enough for the poet's eye to be constantly "in fine frenzy rolling," or to give evidence of an almost indiscriminate passion for those hot-house flowers: Poetic Words — haum, blossom, elixir, russet, epiphany, fragrance, and so on — which Ruth Finer Mintz trails after her like some mournful Ophelia down the stream of her fluid associations. Of course, these are words which, intrinsically, it would be hard to fault, and bear in the

right context, their own weight and worth, except when they are elvied into action with verbs like *haunting, whispering, flickering...* and more huddles from the Poetic Strong Arm Society.

TOO OFTEN in these poems one encounters warm-out phrases that have long lost their poetic currency: "night aglow with stars" or "sun-penetrated tears" or "eternal light." In describing the "angelic presence" of the almond tree, the poet then links that presence with stamina and durability. They are perfectly feasible adjectives far a tree except that they run counter to the spectrum of associations that has already been brought in by the lighter, sweeter, more ethereal word "angelic." So the reader is left musing over the disparity, wondering on which phrase finally to place his hot; not a good sign. Once an individual word has detached itself in this way from the context, or the ideas jar with the terms of their expression, one begins to question the entire process, and to suspend belief in the world the poet is unveiling. It

is rather as if the conjurer's cuff-links prevented him from pulling out the handkerchief at the appropriate moment, and one is left staring at his sleeve in embarrassment. Poetic licence is something granted to the poet, by the participating reader, on the implicit condition that he will not fumble the job.

A poem like "Roses" presents evidence of Ruth Finer Mintz's strengths and weaknesses. Here she nearly achieves considerable impact with the idea that rises as "gasping for breath" in the heat of the afternoon; that they are "frustrated." The reader is totally convinced, until the poet adds that they are also "playing" and "fragrant," and thereby completely undermines the strength of the preceding image by this cloying, nervous deluge of contradictory ideas. The roses fade, quite literally, in the midst of the other gardening paraphernalia.

If the writer has the talent to sketch this kind of thirsty, frustrated rose, what a shame not to have the dexterity to leave the image unsmudged.

Homecoming

THE RETURN OF THE SOLDIER by Rebecca West. Funtana Paperbacks. 111 pp. £1.25

READING THIS superbly spare novel, the reader wonders: how would I feel? How would I feel as the wife whose husband, back home from the war, has lost all recollection of her existence? How would I feel as the sweetheart of fifteen years ago, contentedly if not ecstatically married, whose long-lost husband suddenly reappears in her life? How would I feel as the soldier who returns home to find a stranger purporting to be his wife, to find his beloved married to someone else, to find his father dead and himself old and trampled in a period he cannot relate to?

Rebecca West's very short book (recently made into a movie) can and should be read in a single sitting. There is not a word wasted here.

Michelle Cameron

Big-time religion

DEVIATING FROM his usual pornographically-tinged rubbish, Robbins writes a good story about the rise and fall of a religious revivalist in today's competitive market of new cults hawking instant salvation to shoppers seeking faith.

The hero, 25-year-old Constantine Tihhot, returns from the Vietnam War with drugs, religion and the name Preacher. "I feel I have a message from God to bring to the people," he tells his irate father, a businessman, and his devout Greek-Orthodox mother, then leaves home to found an agricultural commune in California with 45 followers who grow marijuana for income and preach the word of God in the streets.

After a close, violent brush with suspicious cops he abandons the drug trade to ensure a clean police

SPELLBINDER by Harold Robbins. New York, Simon and Schuster. 311 pp. \$13.95.

Jennie Tarabulus

record and goes straight with faith. Inevitably he is discovered by a serious shopper. A Texas billionaire seeking a mouthpiece to head his religious revival campaign sets him up as head of a huge church complex complete with TV and other mass media outlets.

Preacher quickly learns he is in show business when he asks his new TV producer why it isn't enough just to talk about God. "With all due respect," he is told, "it isn't enough for TV. He's already got a lot of exposure. You're the one who have to establish." How they do it is a bog-



East Side story

NILE by Laurie Devine. London, André Deutsch. 502 pp. £8.95.

Barbara Amouyal

IN THE turbulent context of Israel and Egypt in 1948, two young lovers — an Egyptian-Jewish playboy and an Arab village girl — struggle for their happiness. But the circumstances of that time stand in their way. He is swept off with his family in Haifa, she is left to wait for him.

Twenty years pass, they still dream of their lost love, he in his kibbutz, she in her native Kurnik. Nile is a novel about incongruity and conflict. It is about the strife separating Arab and Jew, and illustrates how children are indo-

ctrinated to accept this blood-feud as their own. It depicts also the inner dilemma Arab and Jew face if they adhere to faith and tradition in spite of an intense urge to break away in rebellious self-expression.

INTERPERSED are vivid, apparently factual accounts of contemporary Egypt and Israel. The reader follows the development of Israel, and the revolution in Egypt since the exile of King Farouk. Events culminate in Sadat's historic trip to Jerusalem, with its attendant hope of Israeli-Egyptian co-existence.

In her first novel, Laurie Devine is convincing and sensitive. Her knowledge of the subject, and her graphic portrayal of emotional struggle, maintain the reader's attention.

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Of pets & publicity



chomotic illnesses." But then, he conceded, "their owners might." He said the fund was willing to take its chances on this, at least in its initial year. (Actually, pets can have neurotic ailments, including false pregnancies.)

Medical coverage at Maccabi is nearly total, including surgery for any illness or accident, and Cuesarian deliveries. Inoculations and their serums are covered, but medicines must be paid for, at cost price from the clinics. Voluntary surgery, such as spaying and neutering for reasons other than medical necessity, is done at half price. Certain breeds of puppies can have their tails clipped free up to the age of two weeks, if their mothers are insured. Otherwise tail and ear cutting, where appropriate, is done at half price for member dogs. (Some countries, such as Holland, have outlawed this practice altogether, Levitov tells me.)

In some ways, Levitov claims, Maccabi is more advanced than its human care model: members can get dental care at half price. They also get a 22 per cent discount on boarding at the Beit Erez cat-and-dog pension at Mishmar Hashiva; a similar discount on dog-training courses; 10 per cent off the price of a pedigree pup from certain breeders; and some discounts on pet foods.

A real boon to animal owners may be the fact that the Maccabi policy includes third party insurance against injury or property damage by the pet to anyone outside the immediate family circle, up to ISL 200,000, linked.

MACCALBI HOPES in due course to establish a veterinary hospital in the Dan Region, perhaps in conjunction with the planned school of veterinary medicine, the country's

MARKETING WITH MARTHA

first, scheduled to be opened in 1986 by the Hebrew University alongside its agriculture faculty at Rehovot. Today, Levitov says, the country's only veterinary hospital is in Beersheba, loosely affiliated with the University of the Negev.

All the private veterinarians accepted to work for Maccabi, says Levitov, are on a very high professional level and have clinics fully equipped for all kinds of surgery procedures. All its clinics will keep both morning and afternoon hours and emergency care is available 24 hours a day. House calls, however, are not included in the sick fund's services.

Owners who are dissatisfied with the vet they have chosen may change to another once in any four-month period — though this may prove problematic at first, since there is rarely more than one Maccabi vet in any given area. A family on vacation may take a sick pet to any Maccabi vet in the vicinity.

If Maccabi should go out of business before a member's subscription expires, the vet with whom the pet is registered is obliged to continue treatment until the year is up.

Levitov told me a large investment was required for setting up the fund, mainly for publicity and organization — it has a national office in Tel Aviv at Kikar Namli 66, Rehov Hayarkon (room 414, tel. 03-290344). Among the big backers is one of the biggest commercial firms in the country. After two or three years, Maccabi expects to make a profit — Levitov hopes to have 20,000 members within three years — or nearly 10 per cent of what he

estimates are the 250,000 household pets in the country.

ISRAEL MAY be the only country in the world to have television commercials without having commercial television.

The advertisements can be seen on TV screens scattered around two of the Shekem's large department stores — in Givatayim and in Netanya. As of November 1, they will be viewable at the nine other large Shekem stores throughout the country.

"Point of purchase video advertising," as it is called in the trade, is making its debut in Israel on Shekem's initiative. Its purpose is to inform customers of special sale items, influence them to choose a particular brand, and remind them of some product they might have forgotten, or not realised, that they needed. Some chains abroad, including Woolworth and Mothercare in England, claim that their experiments with this medium boosted sales significantly. On the other hand, France's Charles Jourdan boutique dropped the scheme after a year, finding it was expensive and didn't increase sales. I must confess that I myself visited the Top Shop chain on London's Oxford Street more than once this summer without noticing the video advertising that Shekem's press information kit quotes as an example. All I remember is a lot of loud music, crowds of customers, and oodles of clothes. Here in Israel, ads on a TV screen will probably attract a lot of attention initially, if only because we are unused to seeing them — except on Jordan's channel and in the form of public service announcements on our own. In content, they are really no different from the filmed commercials we have been seeing in cinemas for years.

IT MAY BE considered curious that Shekem, a chain which officially has a clientele limited to defence establishment personnel and their families, should be a pioneer in an advertising medium. But Shekem in the past few years has gone in for sales promotion in a big way, and not only within the confines of its own stores and circles. For the past three years, it has been advertising in the press and on radio — albeit being careful to note that its offers are only for people with Shekem rights. Moshe Elit, the director of advertising and information, insists there is absolutely nothing in Shekem's charter forbidding it to advertise.

Shekem says that the new video advertising films will reach the 1,650,000 customers who pass through its stores each month. No one, (except perhaps children) is really expected to stand and watch the 45-minute commercial in its entirety. But its presence in the stores is obviously expected to have an influence, consciously or unconsciously, on shoppers and their volume of purchases.

TV Media is not limited to working for Shekem. There is reason to believe that Hamashbir department stores may be the next to introduce this innovation in sales promotion.

Last we begin to worry about being bombarded with television-type commercials wherever we go, I have the reassurance of the Super-Sit chain that this sort of advertising is not particularly suitable for supermarkets. "In a supermarket," says Mordechai Kreiner, "our aim is for customers to buy a lot and get out quickly — not stand around watching TV."

—Martha Meisels

הגדל מן האל